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VÉRONIQUE.

Comic Opera in Three Acts.

BY
A. VANLOO AND G. DUVAL.

MUSIC BY
ANDRÉ MESSENGER.

ENGLISH VERSION BY
HENRY HAMILTON.

LYRICS BY
LILIAN ELDÉE.

WITH ALTERATIONS AND ADDITIONS BY
PERCY GREENBANK.

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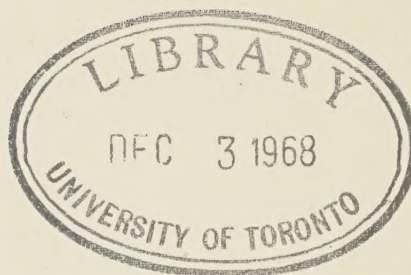
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1503

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1904



Produced at the Apollo Theatre under the management of Mr. George Edwardes.

VÉRONIQUE.

DRAMATIS PERSONÆ.

ERMERANCE, COUNTESS DE CHAMP AZUR ...	...	...	...	...	...	...	...	...	MISS ROSINA BRANDRAM.
AGATHA (<i>Madame Coquenard</i>) ...	...	...	...	...	...	...	...	...	MISS KITTY GORDON.
AUNT BENOIT ...	...	...	...	...	...	...	...	...	MISS SYBIL GREY.
DENISE (<i>her Niece</i>) ...	...	...	...	...	...	...	...	...	MISS MAUD DARRELL.
SOPHIE	} (<i>Florists</i>)	...	...	...	...	...	...	...	MISS LULU VALLI.
ELISA									MISS HILDA CORAL.
ZOE									MISS TILLY MAY.
IRMA									MISS JESSIE BROUGHTON.
HELOISE									MISS DORRIEN HOOD.
AND									
HÉLÈNE DE SOLANGES ...	...	...	...	...	...	...	...	...	MISS RUTH VINCENT.
FLORESTAN DE VALIANCOURT ...	...	...	...	...	...	...	...	...	MR. LAWRENCE REA.
MONS. LOUSTOT (<i>a Bailiff</i>) ...	...	...	...	...	...	...	...	...	MR. FRED EMNEY.
SERAPHIN (<i>a Groom</i>) ...	...	...	...	...	...	...	...	...	MR. AUBREY FITZGERALD.
OCTAVE	} (<i>Florestan's Friends</i>)	...	...	...	...	...	...	...	MR. VICTOR SEYMOUR.
FELICIEN									MR. HENRY VINCENT.
ACHILLE	} (<i>Waiters</i>)	...	...	...	...	...	...	...	MR. AKERMAN MAY.
MAX									MR. HENRY ADNES.
ORDERLY (<i>of the National Reserve</i>) ...	...	...	...	...	...	...	...	...	MR. BERNARD DUDLEY.
AND									
MONS. COQUENARD ...	...	...	...	...	...	...	...	...	MR. GEORGE GRAVES.

ACT I.—COQUENARD'S FLOWER SHOP	}	...	...	...	JOSEPH HARKER.
ACT II.—THE TOURNÉ BRIDE, ROMANVILLE					
ACT III.—RECEPTION ROOM, THE TUILERIES		...	...	...	JULIAN HICKS.

The action of the play takes place in Paris, period 1840.

Produced under the direction of Mr. GEORGE EDWARDES by Mr. SYDNEY ELLISON.

VÉRONIQUE.

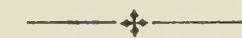
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VÉRONIQUE.

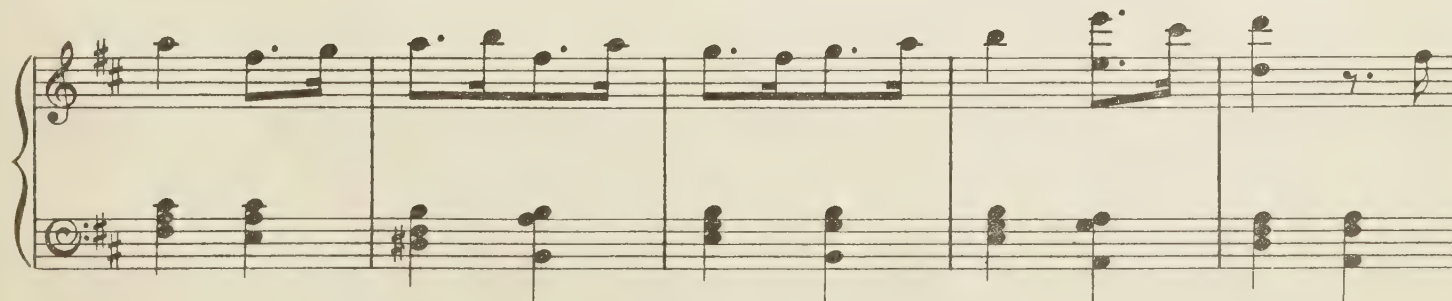
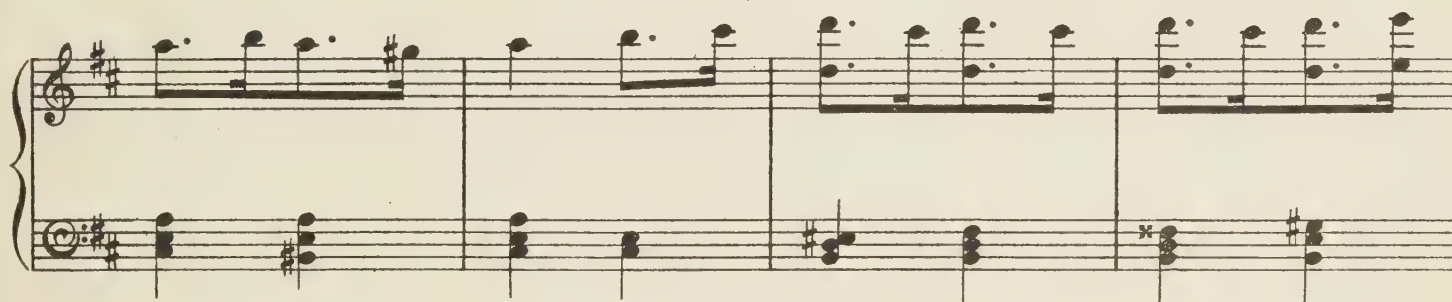


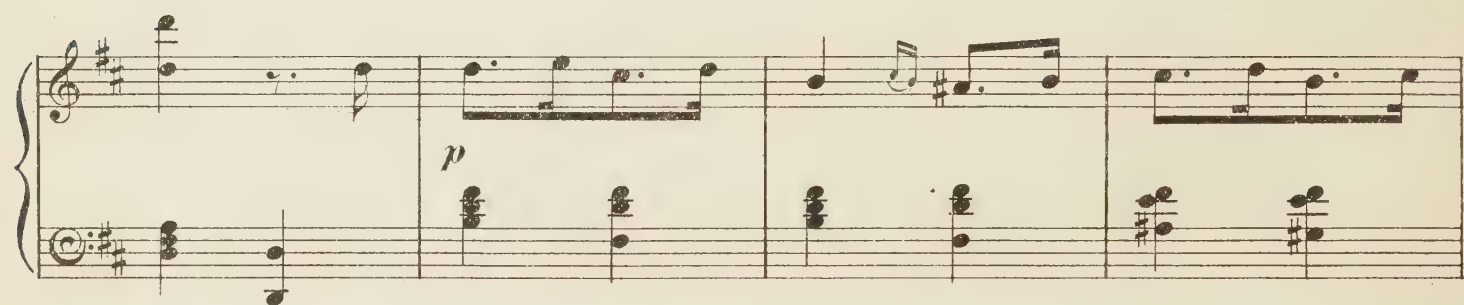
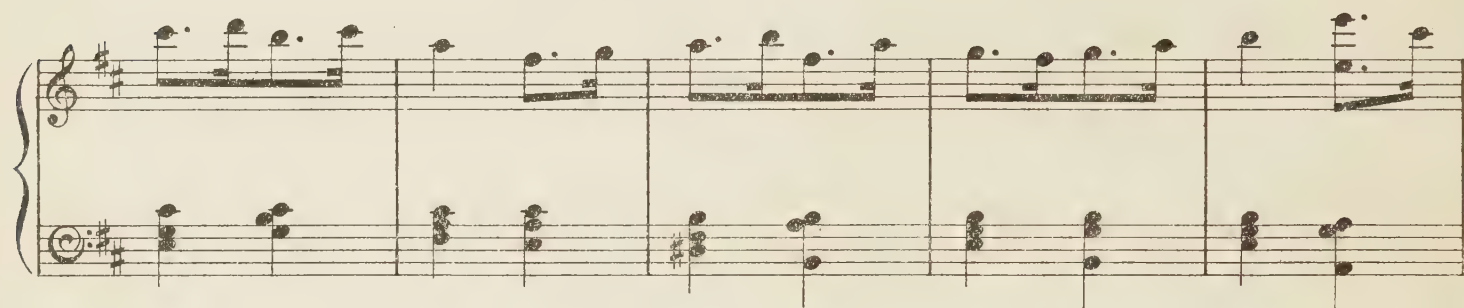
OVERTURE.

ANDRÉ MESSAGER.

Tempo di Marcia.

Piano.







Andante.

First system of musical notation for the Andante section. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music begins with a forte (*f*) dynamic, indicated by a wedge that tapers to a pianissimo (*pp*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation for the Andante section. It continues the grand staff from the first system. The tempo remains Andante. The music concludes with a *rall.* (rallentando) marking, indicated by a wedge that tapers to the right. The final measure shows a 2/4 time signature change.

Allegro.

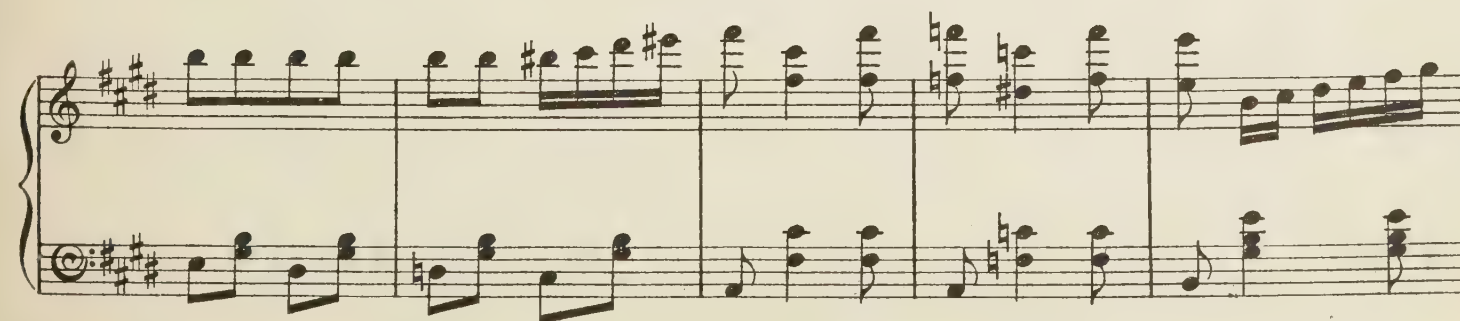
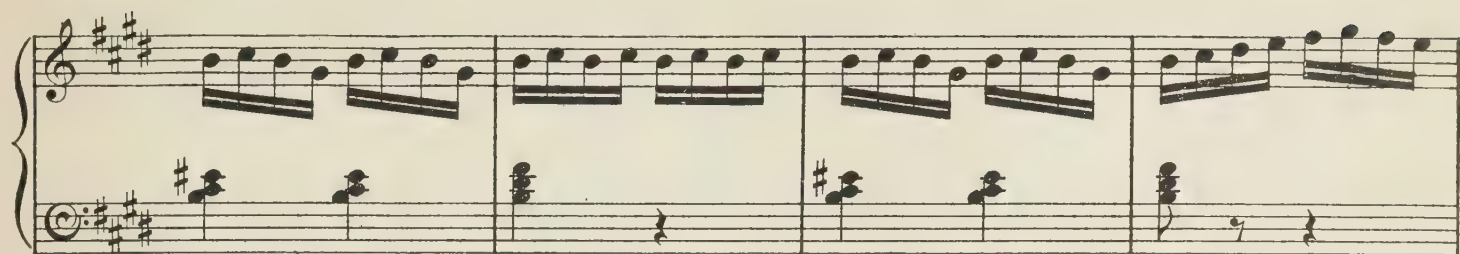
Third system of musical notation for the Allegro section. It begins with a piano (*p*) dynamic. The tempo changes to Allegro, and the time signature changes to 2/4. The melody in the treble clef is more active, featuring eighth and sixteenth notes, while the bass clef continues with a steady accompaniment of eighth notes.

Fourth system of musical notation for the Allegro section. It continues the grand staff from the third system. The music maintains the 2/4 time signature and the piano (*p*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Fifth system of musical notation for the Allegro section. It continues the grand staff from the fourth system. The music maintains the 2/4 time signature. A *cresc.* (crescendo) marking is present in the first measure of this system. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.









Act I.

No. 1.

OPENING CHORUS.

Andantino.

Piano. *p*

cresc.

f

dim.

p dolce

Flow-ers of spring - time, sweet - ly scent - ed, Such a pro - fu - sion and

CHO. *p dolce*

Flow-ers of spring - time, sweet - ly scent - ed, Such a pro - fu - sion and

p dolce

Flow-ers of spring - time, sweet - ly scent - ed, Such a pro - fu - sion and

p

such a dis - play! Cus - tom - ers should be quite con - tent - ed,

CHO. such a dis - play! Cus - tom - ers should be quite con - tent - ed,

such a dis - play! Cus - tom - ers should be quite con - tent - ed,

What can we tempt you with_ to-day? But - ton-holes smart for

What can we tempt you with_ to-day? But - ton-holes smart for

What can we tempt you with_ to-day? But - ton-holes smart for

prince_ or peas - ant, Love-ly bou-quets that are fit for a bride,

prince or peas - ant, Love-ly bou-quets that are fit for a bride,

prince or peas - ant, Love-ly bou-quets that are fit for a bride,

What do you most — fan - cy at pre - sent? Gen - tle - men, you — must,

CHO. What do you most fan - cy at pre - sent? Gen - tle - men, you must,

What do you most fan - cy at pre - sent? Gen - tle - men, you must,

Buy! buy! ah, won't you buy our
please, de - cide. — Please buy our

CHO. please, de - cide. — Please buy our

please, de - cide. — Please buy our

CHO.

pret - ty, pret - ty pos - - - ies

pret - ty, pret - ty pos - - - ies

pret - ty, pret - ty pos - - - ies

Più mosso. (Allegro molto.)

A CUSTOMER. (BARITONE.)

With pride that's

CUS.

o - ver flow - ing We watch his bus - 'ness

CUS. grow - - ing; The passers-by fre-quently stop, And take a glance at his

CUS. beau-ti-ful shop.

Hur - rah! Hur - rah! for mon - sieur Co-que - nard!

CHOR. Hur - rah! Hur - rah! for mon - sieur Co-que - nard!

Hur - rah! Hur - rah! for mon - sieur Co-que - nard!

CUS. He has pa-trons from West and from

CUS. East ——— And ev - 'ry day brings him more, ah! For all ac -

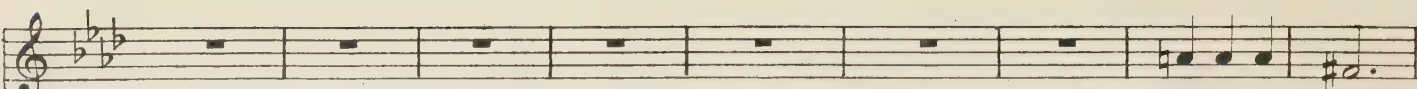
CUS. - know-ledge that he is high-priest In the love - ly Tem-ple of Flo -

CUS. - ra.


CHO. *f* Hur - rah! Hur - rah! for mon - sieur Co-que - nard! Hur - rah! for

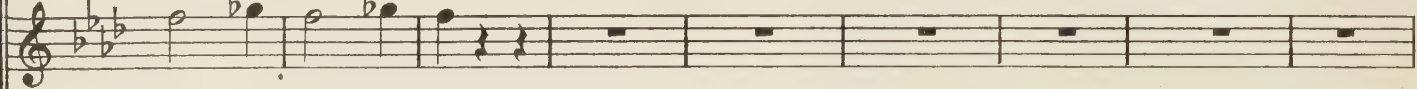
f Hur - rah! Hur - rah! for mon - sieur Co-que - nard! Hur - rah! for

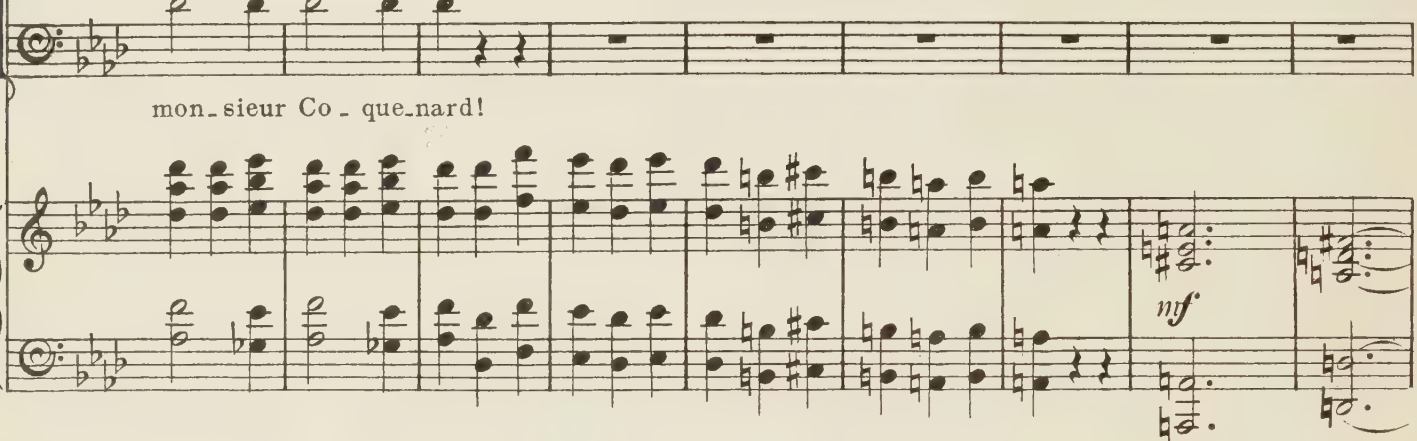
f Hur - rah! Hur - rah! for mon - sieur Co-que - nard! Hur - rah! for

CUS.  Here is a sight

mon_sieur Co_que_nard!

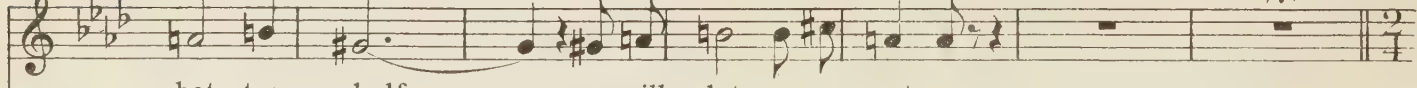
CHO.  mon_sieur Co_que_nard!

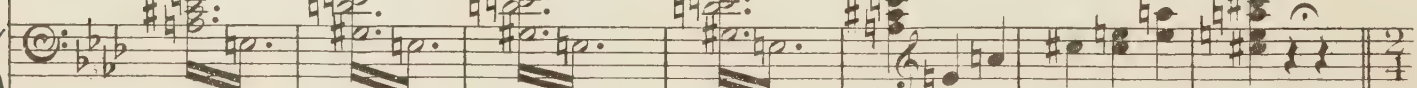
 mon_sieur Co_que_nard!

 *mf*

CUS.  that should con_tent you, *ad lib.* This is his

 *p* *fp*

CUS.  bet_ter - half you will let me pre_sent you;

 *f*

Moderato.

ad lib.

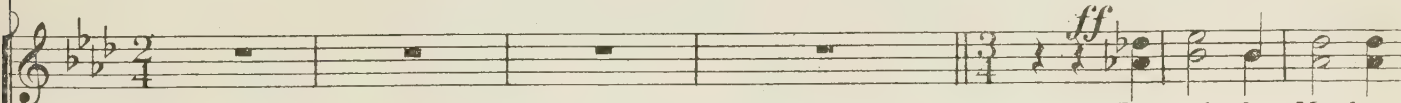
Tempo primo.

CUS.

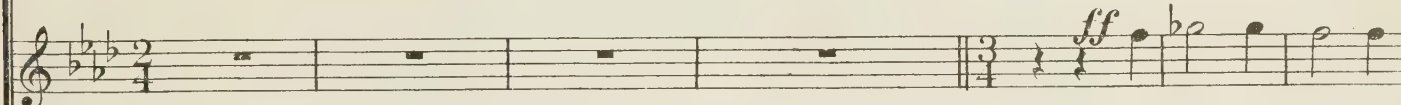


None there is to com - pare with Ma - dame Co - que - nard!

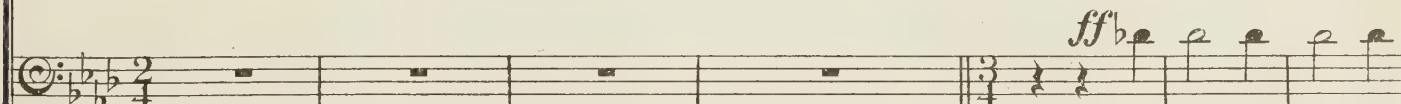
CHO.



Hur - rah, for Ma - dame



Hur - rah, for Ma - dame



Hur - rah, for Ma - dame

Moderato.

Tempo primo.



Moderato.

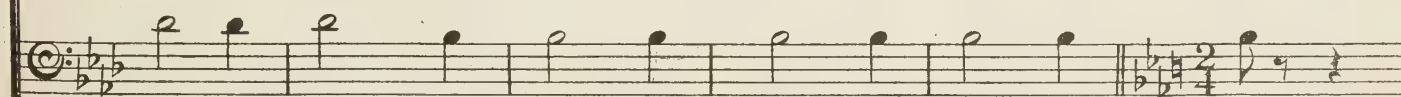
CHO.



Co - que - nard! Hur - rah, for Ma - dame Co - que - nard!



Co - que - nard! Hur - rah, for Ma - dame Co - que - nard!



Co - que - nard! Hur - rah, for Ma - dame Co - que - nard!

Moderato.



AGATHA.

Oh what a

AGA. dain-ty pro-fes-sion is ours, For we — live all a-mong the flow'rs;— So their

AGA. scent we — re — tain, While their fresh — ness we —

rall.

AGA. gain. And so, mes — de — moi — selles, 'Tis ea — sy to tell, That's why — we look

a tempo

AGA. well. Sis - ters are we of the flow'rs, you see, and — so, We're

AGA. sweet as can be! And so, mes - de - moi - selles, 'Tis ea - sy to

AGA. tell, That's why — we look well, Sis - ters are we of the flow'rs, you see, And — so we're

poco rit.

colla parte

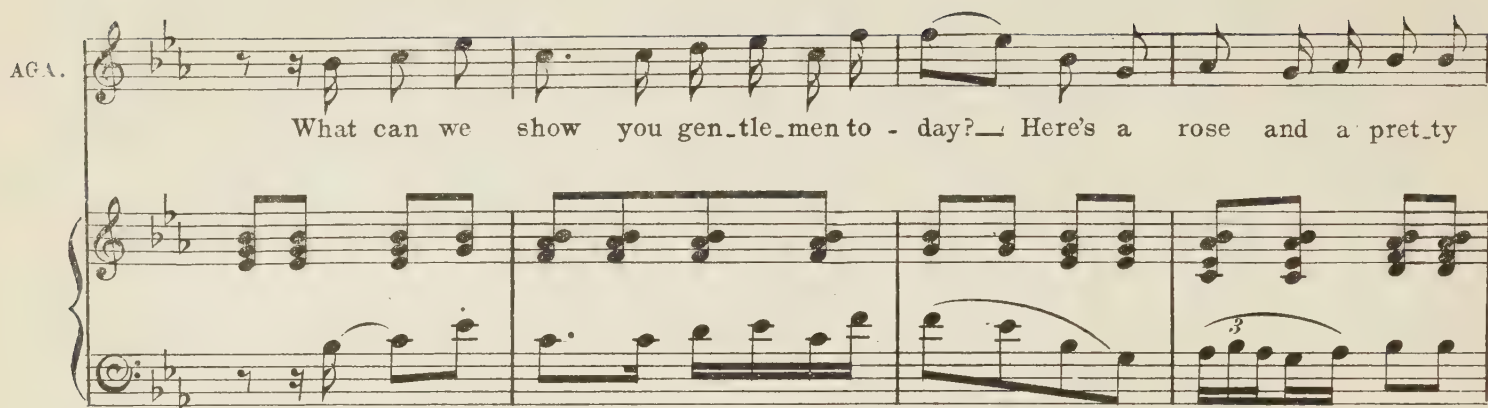
AGA. sweet as can be!

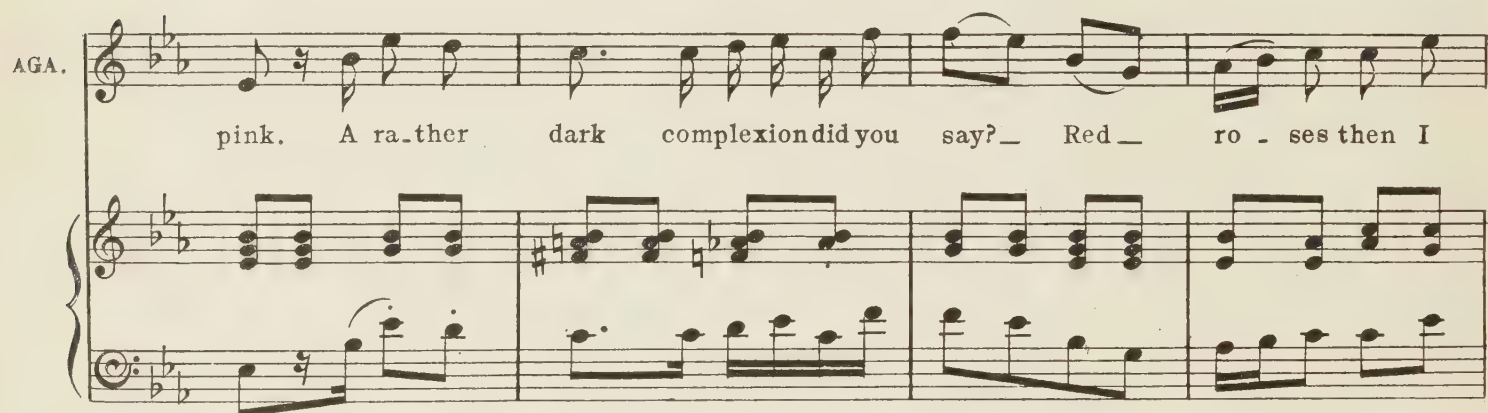
a tempo

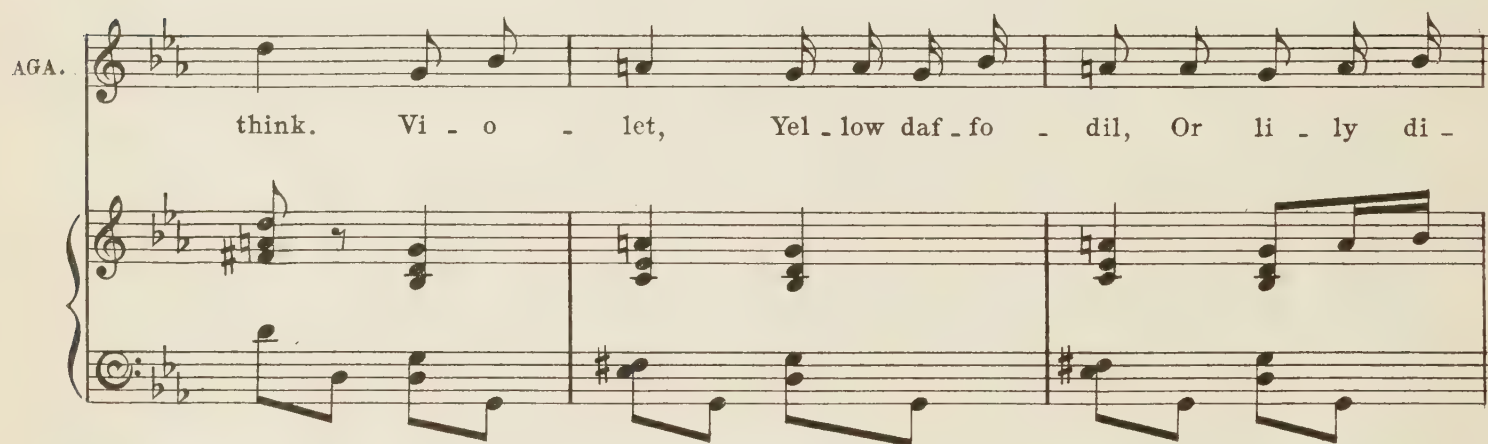
a tempo

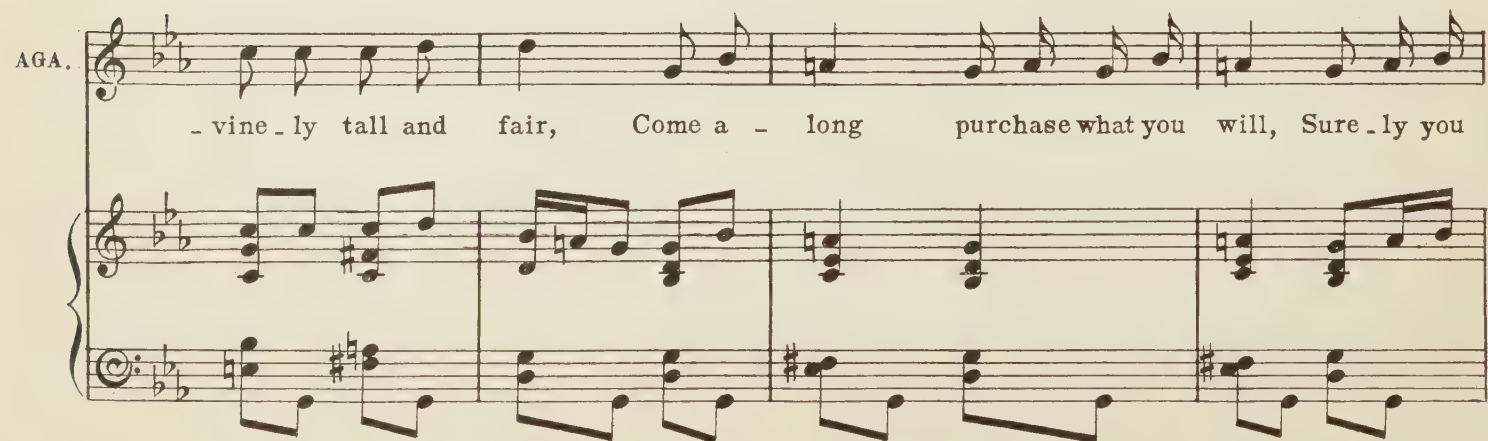
f

p

AGA.  What can we show you gen_tle_men to - day?— Here's a rose and a pret_ty

AGA.  pink. A ra_ther dark complexion did you say?— Red — ro - ses then I

AGA.  think. Vi - o - let, Yel - low daf - fo - dil, Or li - ly di -

AGA.  _vine_ly tall and fair, Come a - long purchase what you will, Sure_ly you

AGA. *poco rit.* *a tempo*

must have a franc to spare! What is your choice? all — is for

poco rit. *a tempo*

AGA.

sale, — I beg your par — don, not quite all. There's one coun — ter with an al — tar

AGA. *rall.* *a tempo*

rail, — That is the orange blos — som stall. Here are

rall. *a tempo*

AGA.

blooms, scar — let and sweet, We must not let them — go too cheap. A flor — ist,

AGA. *poco rit.* *a tempo*

if she is — dis — creet, Her "tu — lips" — for her spouse will keep. Oh, what a

poco rit. *a tempo*

AGA. dain — ty pro — fess — ion is ours For we — live all a — mong the flow'rs — So their

AGA. *rall.* *a tempo*

scent we — re — tain, While their fresh — ness we — gain. And

AGA. so, mes — demoi — selles, 'Tis ea — sy to tell, That's why — we look well. Sis — ters are

AGA. we of the flow'rs, you see. And— so, we're sweet as can be. And

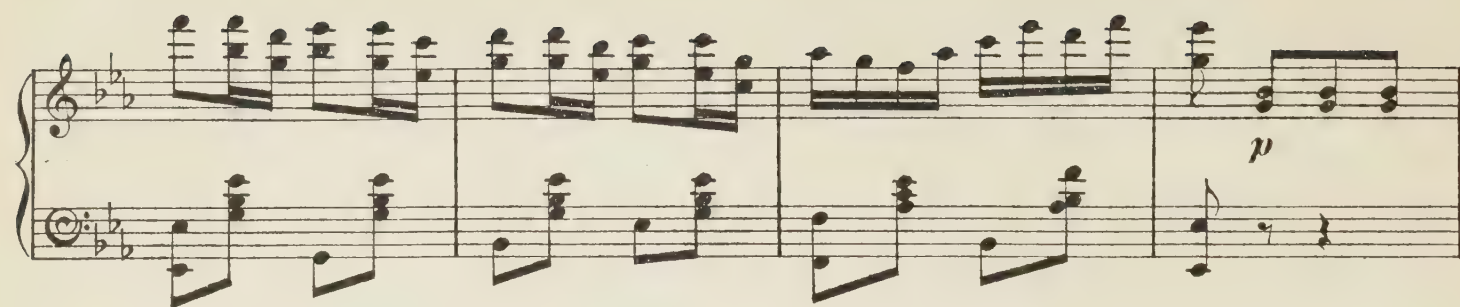
AGA. so, Mes-dem-oi-selles, 'Tis ea-sy to tell That's why— we look well. Sis- ters are

SOP. & CON. And so, Mes-dem-oiselles, 'Tis ea-sy to tell That's

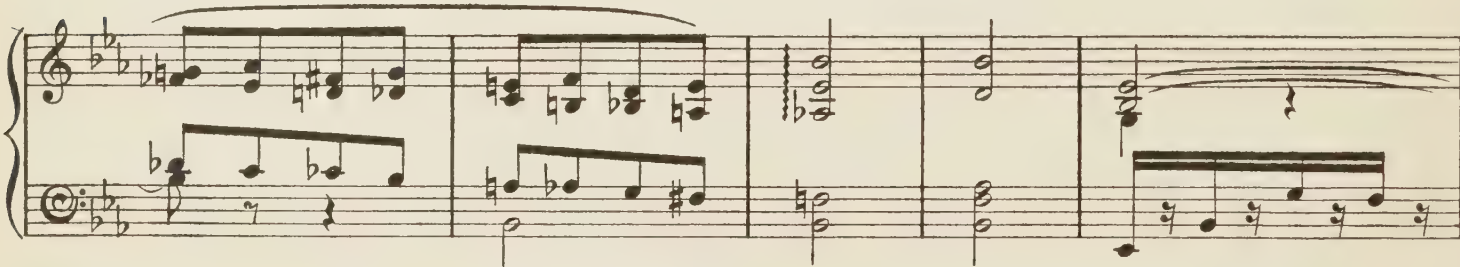
AGA. we of the flow'rs, you see, So— we're— sweet as can be. *f rit.*

SOP. & CON. why we look well, That is why we look well. *f*

rit. f'a tempo



(Dialogue.)



Nº 2.

TRIO. (Hélène, Ermerance and Séraphin.)

Allegretto.

Piano.

ff

The musical score is written for piano and consists of four systems. The first system begins with a forte fortissimo (*ff*) dynamic. The melody in the right hand is characterized by eighth-note patterns and rests, while the left hand provides a steady accompaniment of chords and eighth notes. The second and third systems continue this musical texture. The fourth system concludes the piece with a piano (*p*) dynamic marking, indicated by a slur over the final notes in the right hand.

HÉLÈNE.

Out in the breez - y morn - ing air For such a love - ly drive we have

HÉL.

been, This is the time when, I de - clare, All the sights of Pa - ris are

HÉL.

seen. The shop-girls and clerks, through the street, Off to their work go trudg - ing

HÉL.

dai - ly; Chat - ting, whist - ling, of - ten greet - ing gai - ly

HÉL. Some ac-quain-tance whom ——— they may meet. ——— Aun-tie,

HÉL. dear, I've made up my mind to Nev-er re-main too late in bed, ——— Let us

p *cresc.*

HÉL. drive out ear-ly in - stead. ——— Auntie,

ERMERANCE.

Well, in - deed, I'm al-most in - clined to!

HÉL. dear, let us have the car-riage Round a-bout half - past six or so, ——— For a

cresc.

HÉL. nice long drive we will go. For a

SÉRAPHIN. (*aside*)

That will be fun for me, you know!

pp *mf*

HÉL. nice long drive we will go.

SÉR. Oh dear! cer_tain - ly I shall have fun, don't you

HÉL. For a nice long drive we will go!

SÉR. know!

f *ff*



HÉLÈNE.

These perfect - ly dress'd young shop - men Curl their whis - kers

HÉL.

un - like coun - try folk; Really I thought, be - fore they spoke, Ev - 'ry

HÉL.

one was a duke or an earl. So bu - sy in - deed they seem to be, Just like

HÉL.

bees who are mak - ing ho - ney, On - ly I sup - pose it is for mo - ney

HÉL. They are work - ing so ea - ger - ly. Aunt - ie,

HÉL. dear, I've made up my mind to ne - ver re - main too long in bed. Let us

HÉL. drive out ear - ly in - stead, Auntie

ERMERANCE.

Well in - deed I'm al - most in - clin'd to.

HÉL. dear let us have the car - riage Round a - bout half - past six or so, For a

HÉL. nice long drive we will go For a

SÉRAPHIN.

That will be fun for me, you know!

pp *mf*

HÉL. nice long drive we will go,

SÉR. Oh dear! cer - tain - ly I shall have fun, don't you

HÉL. For a nice long drive — we will go.

SÉR. know!

f

No. 3.

CONCERTED NUMBER. (S raphin and Florists.)

Allegro.

SOP.
&
CON.

Piano.

f

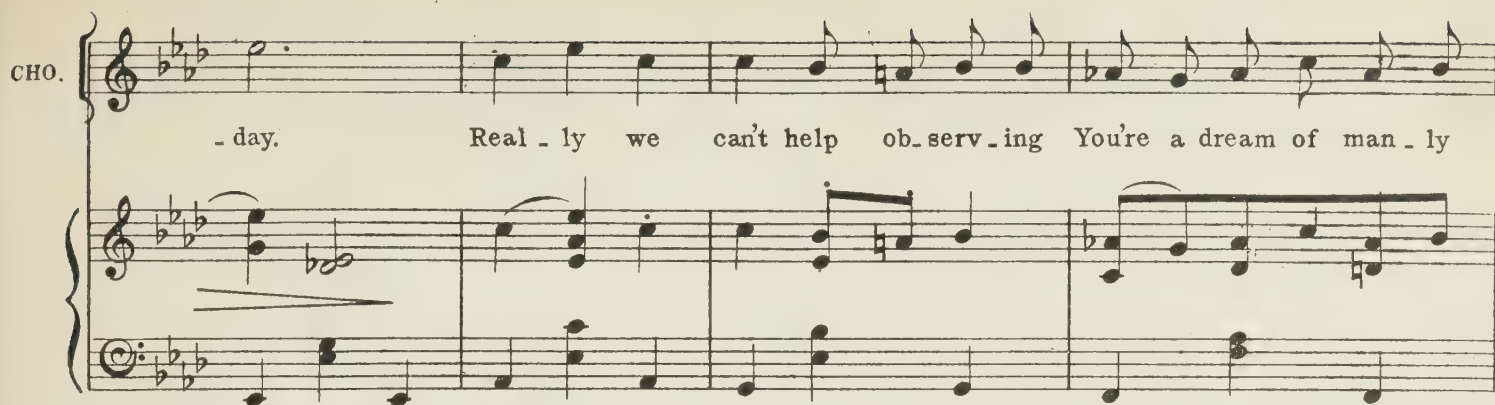
CHO.

Please, Sir, we want, if we may, Warm-ly to con-grat-u-

ff *pp*

CHO.

- late you, If it will not a-gi-tate you. On your hap-py wed-ding-

CHO. 

- day. Real - ly we can't help ob - serv - ing You're a dream of man - ly


CHO. 

grace, With your ve - ry hand - some face - And your calves so fine - ly curv - -

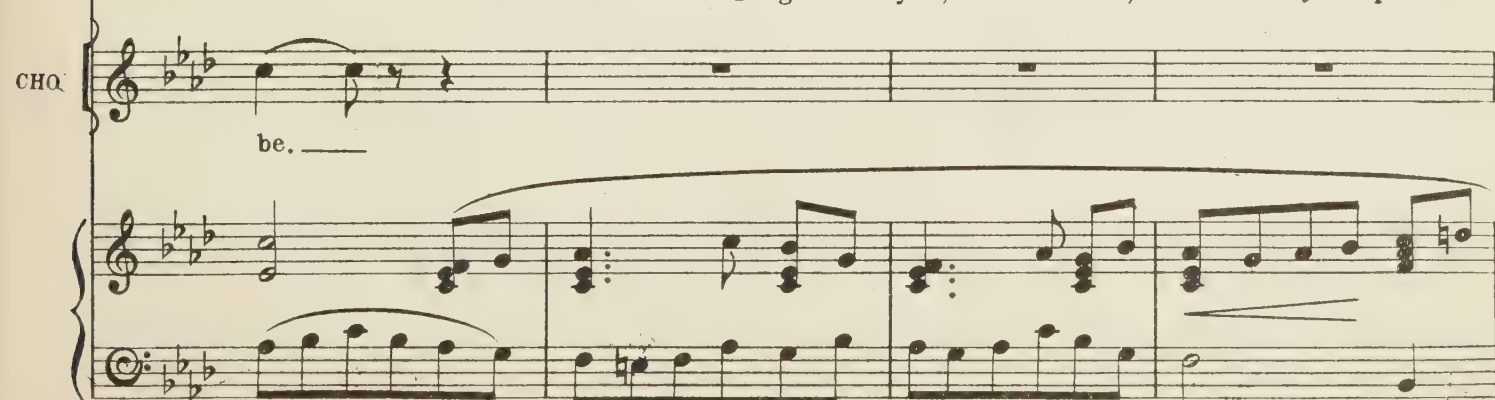
CHO. 

- ing. What a luck - y girl is she, Who is soon your wife to

SÉRAPHIN.



I am much o - bliged to you, dears, That is my o - pin - ion

CHO. 

be. —

SÉR. too, dears! Ha! ha! ha! ha!

CHO. Ha! ha! ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha!

cresc.

SÉR. Ha! ha! ha! ha! Ha! ha! ha! ha!

CHO. ha! ha! ha! Ha! ha! ha! ha! ha! We

f

CHO. must_n't let him see us laugh, — Oh, is _ n't he — a sim_ ple

must_n't let him see us laugh, — Oh, is _ n't he a

p

CHO. gent? He takes in ev - 'ry com - pli - ment, And
 sim - ple gent? He takes in ev - - 'ry com - pli - ment and can - not

SÉRAPHIN.
 Well, ni - cer girls I ne - ver
 CHO. can't see it's on - ly chaff! — We must - n't let him see us
 see it's on - ly chaff! — We must - n't let him see us

SÉR.
 met, Such a wel - come I sel - dom get, — Your
 CHO. laugh, Oh is - n't he a sim - ple gent? — He
 laugh, Oh is - n't he a sim - ple gent? He takes in

SÉR. friend - li - ness is such, It real - ly moves me ve - ry much!—

CHO. takes in ev - 'ry com - pli - ment, And can not see its chaff!—

ev - - 'ry com - pli - ment, And can not see its chaff!—

SÉR. It moves me ve - ry much!

CHO. He can not see its chaff!

He can not see its chaff!

CHO. *p* Please, Sir, we hope you may find Mar - ried life a dream of blis - ses,

CHO. Su - gar, cream, and lots of kis - ses, That is, if you're so in -

CHO. - clined. Tur - tle doves when they are nest - ing,

CHO. Will not be a patch on you, You are sure to bill and

CHO. coo— In a man - ner in - ter - est - - ing! Oh a

CHO. luck - y girl is she, Who is soon your wife to

SÉRAPHIN.
I am much o-blived to you, dears, That is my o-pin-ion


CHO. be ____

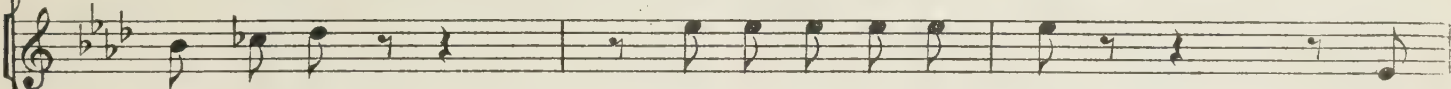
be ____

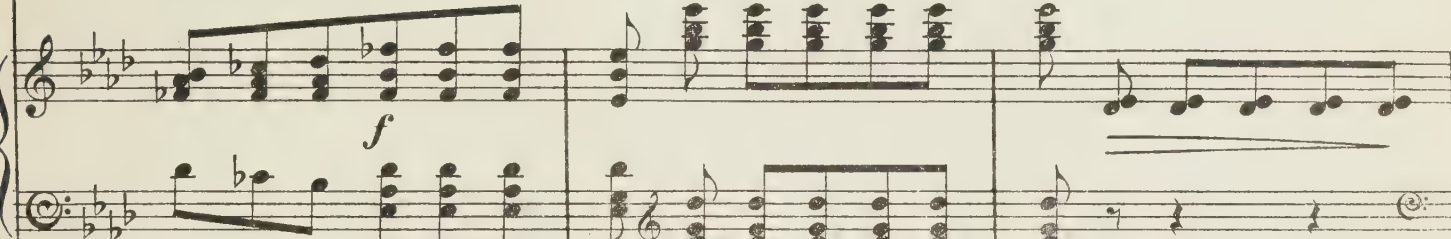
SÉR. too, dears! Ha! ha! ha! ha!

CHO. Ha! ha! ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha!


cresc.


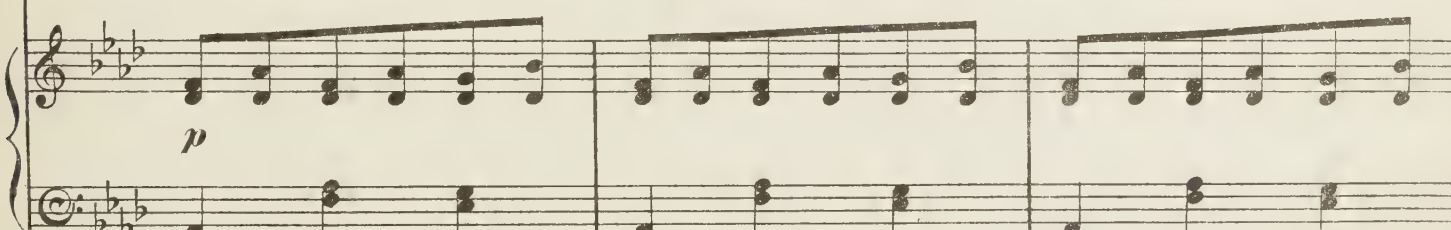
SÉR.  Ha! ha! ha! ha! Ha! ha! ha! ha!

CHO.  ha! ha! ha! Ha! ha! ha! ha! ha! ha! We





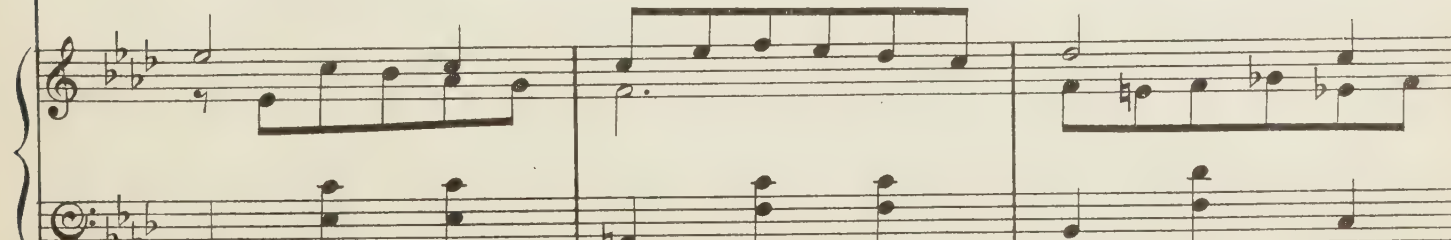
f

CHO.  must _ n't let him see us laugh — Oh is _ n't he — a sim _ ple

 must _ n't let him see us laugh — Oh is _ n't he a


p

CHO.  gent, He takes in ev _ 'ry com _ pli _ ment, And

 sim _ ple gent, He takes in ev _ _ _ 'ry com _ pli _ ment, And can _ not


SÉRAPHIN.

Well, nic - er girls I nev - er
cant see its on - ly chaff — We must - nt let him see us
see its on - ly chaff — We must - nt let him see us

CHO.

met, Such a wel - come I sel - dom get — Your
laugh, Oh is - nt he a sim - ple gent — He
laugh, Oh is - nt he a sim - ple gent, He takes in

SÉR.

CHO.

SÉR. friend - li - ness is such, It real - ly moves me ve - ry much!—

CHO. takes in ev - 'ry com - pli - ment, And can - not see it's chaff!—

ev - - 'ry com - pli - ment, And can - not see it's chaff!—

SÉR. It moves me ve - - ry much!

CHO. He can - not see — it's chaff! Ha! ha! ha!

He can - not see it's chaff! Ha! ha! ha!

CHO. ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

Nº 4.

SONG. (Florestan.)

Allegro.

Piano.

p

cresc.

mf

cresc.

f

ff

p

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4. The tempo is marked 'Allegro.' at the beginning. The dynamics are marked as follows: *p* (piano) at the start, *cresc.* (crescendo) in the second system, *mf* (mezzo-forte) in the third system, *cresc.* (crescendo) in the fourth system, *f* (forte) in the fifth system, *ff* (fortissimo) in the sixth system, and *p* (piano) in the seventh system. The score includes various musical notations such as slurs, accents, and triplets.

FLO.

Life is short, my dear friends, And de - ny it no one can. So it

FLO.

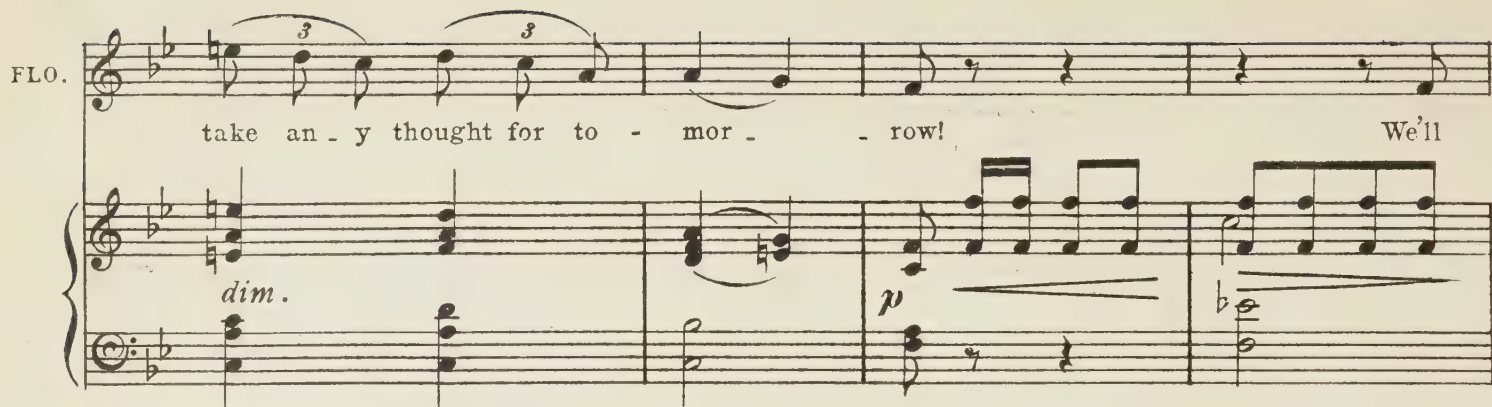
seems much the bet - ter plan, To en - joy it be - fore it ends. Let us

FLO.

drive a - way dull care and sor - row, In youth our du - ty's to be

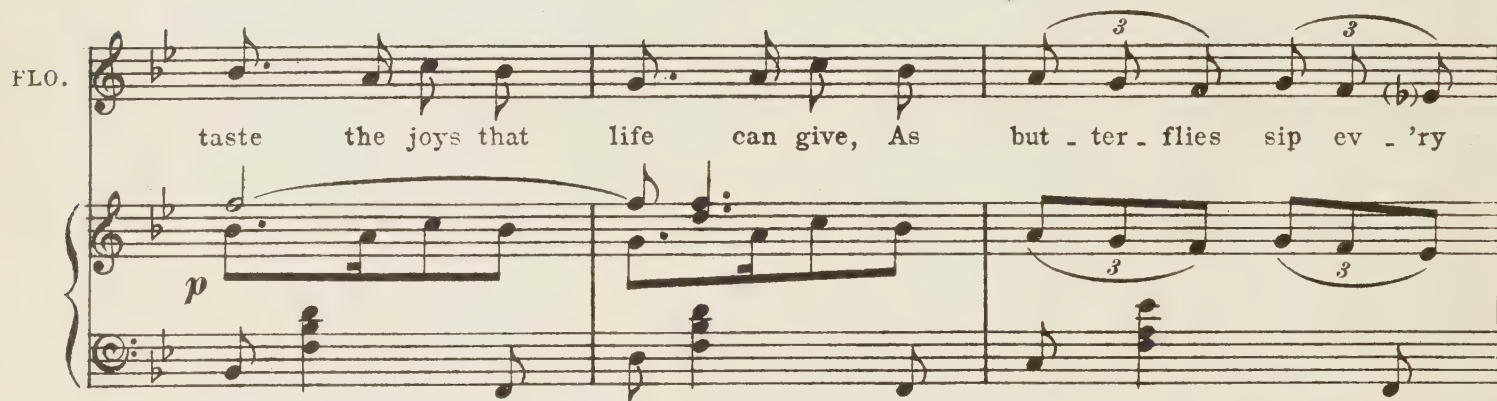
FLO.

gay. Let us on - ly live for to - day Nor

FLO. 

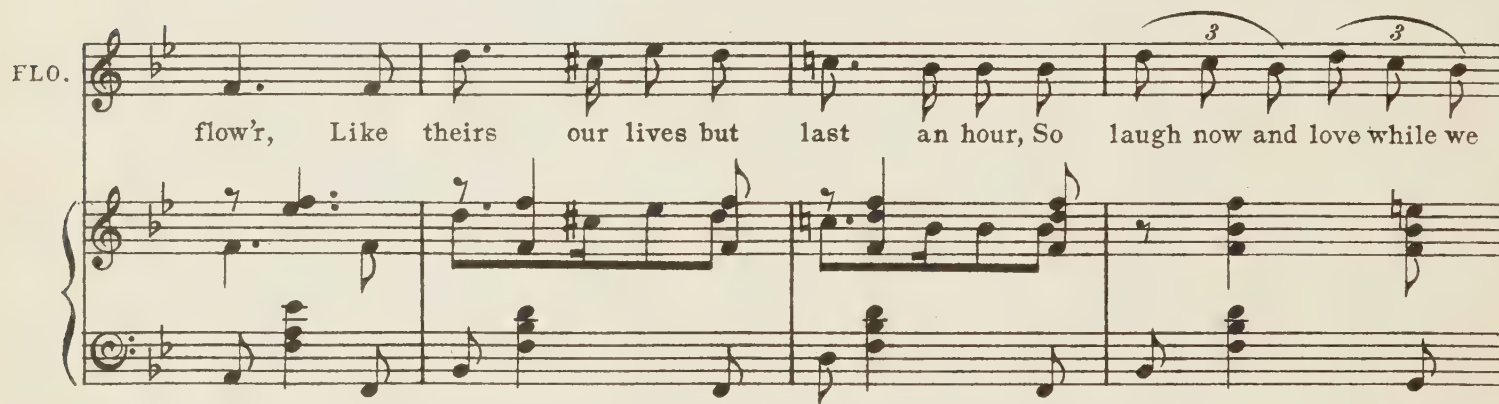
take an - y thought for to - mor - row! We'll

dim. *p*

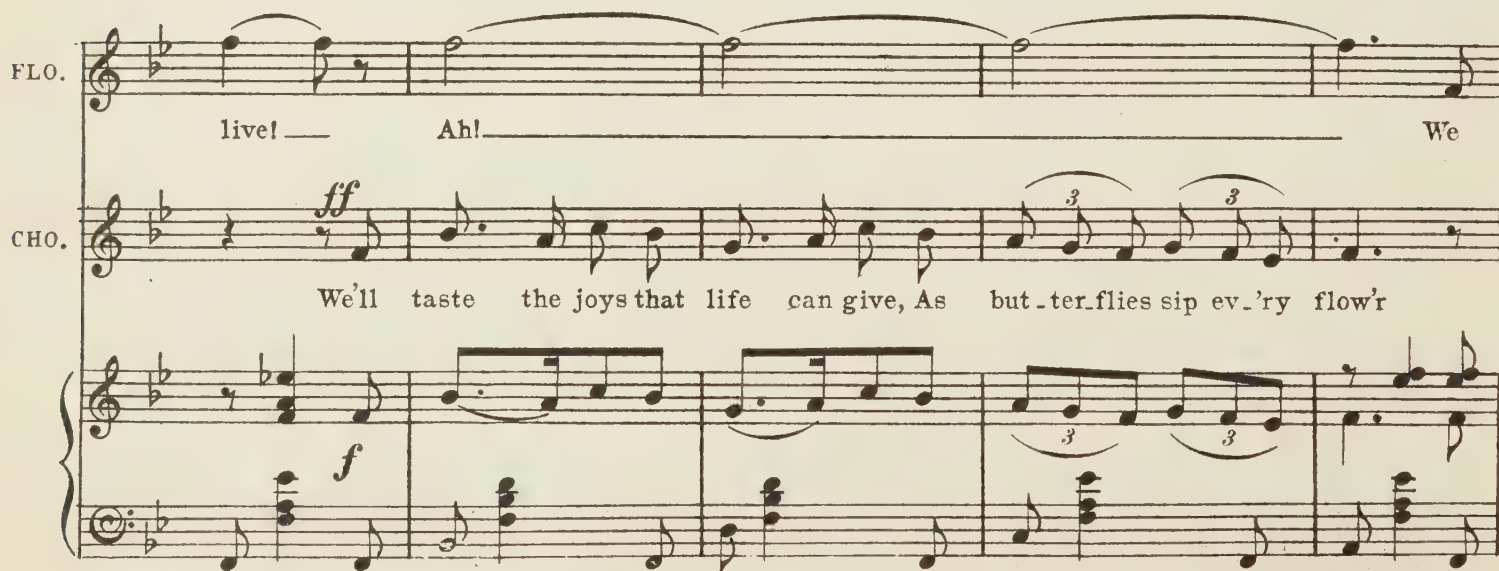
FLO. 

taste the joys that life can give, As but - ter - flies sip ev - 'ry

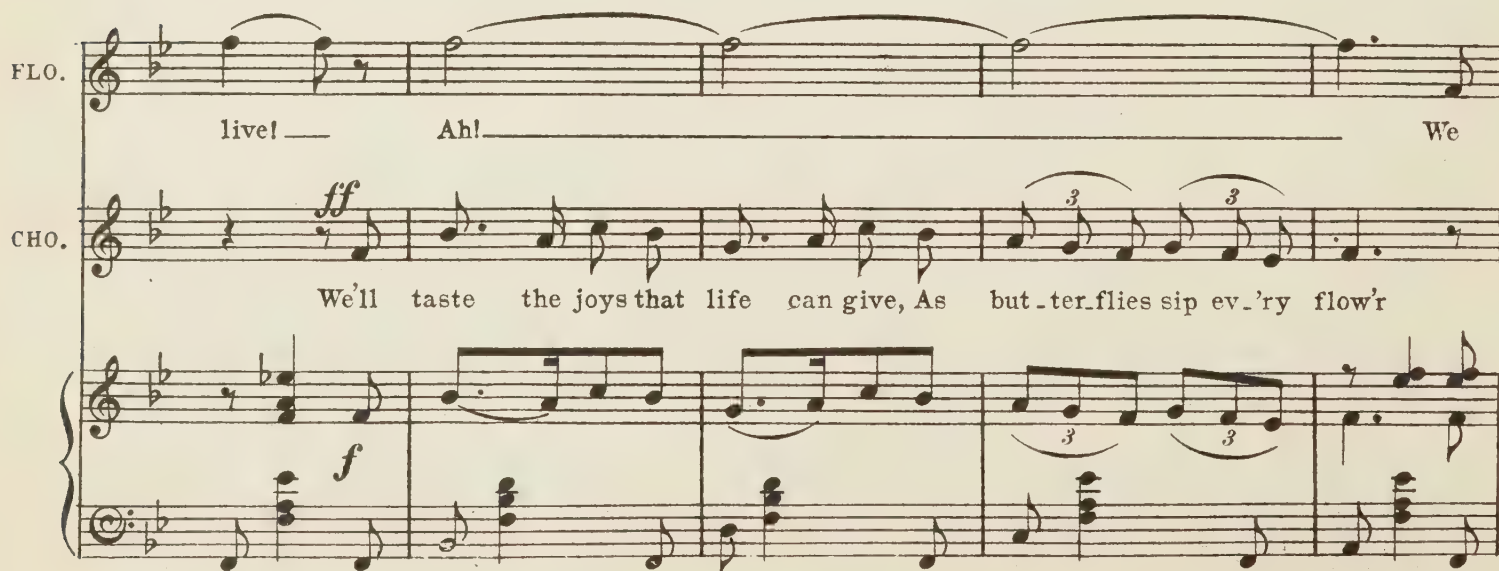
p

FLO. 

flow'r, Like theirs our lives but last an hour, So laugh now and love while we

FLO. 

live! — Ah! — We

CHO. 

We'll taste the joys that life can give, As but - ter - flies sip ev - 'ry flow'r

ff *f*

FLO. fly to brown eyes, grey or deep - est blue, That is all we've time to

FLO. do, It is for love we live!

FLO. As the sun in the skies Pours its

FLO. warm - ing rays from a - bove, So we bask in the light of love When it

FLO. shines from our lov - er's eyes. When you're face to face with ten - der

cresc.

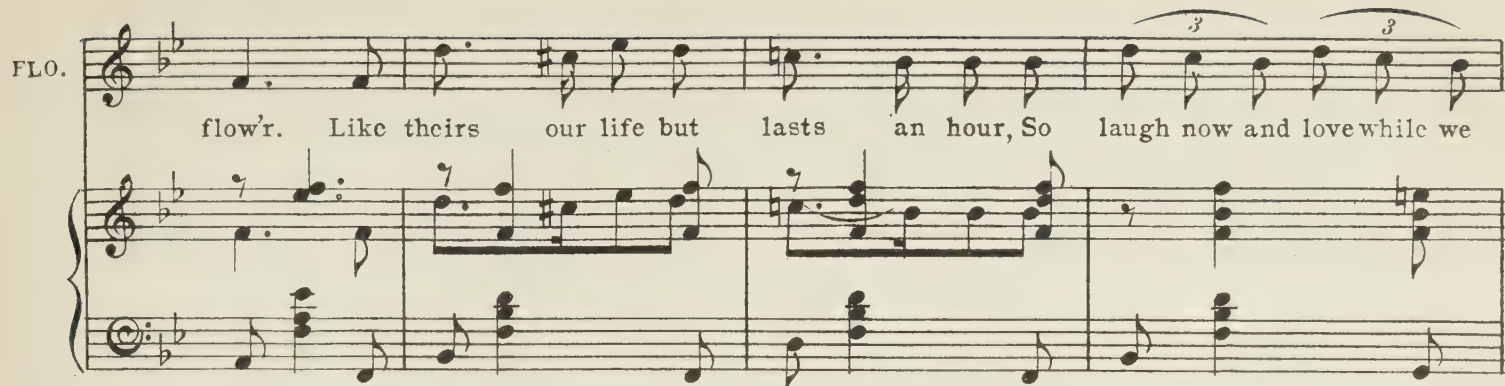
FLO. glan - ces, The best phil - os - o - phy is this Ne - ver ask per - mis - sion to

FLO. kiss, But sim - ply take your chan - ces!

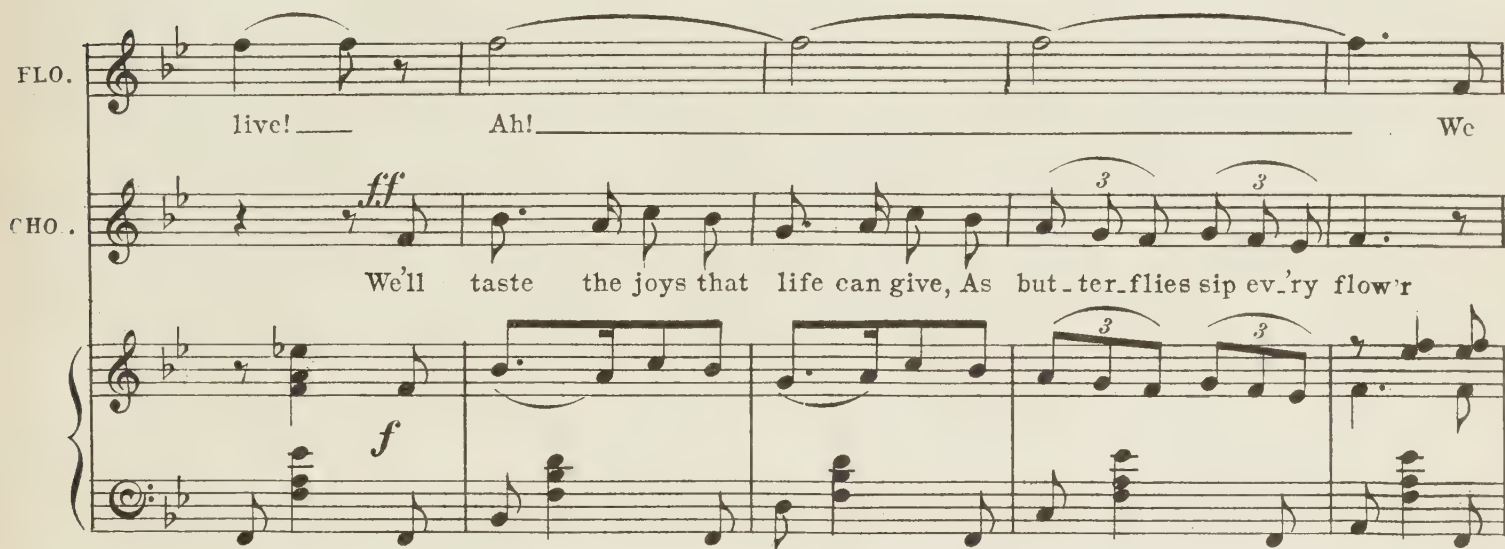
f *dim.* *p*

FLO. We'll taste the joys that life can give As but - ter - flies sip ev - 'ry

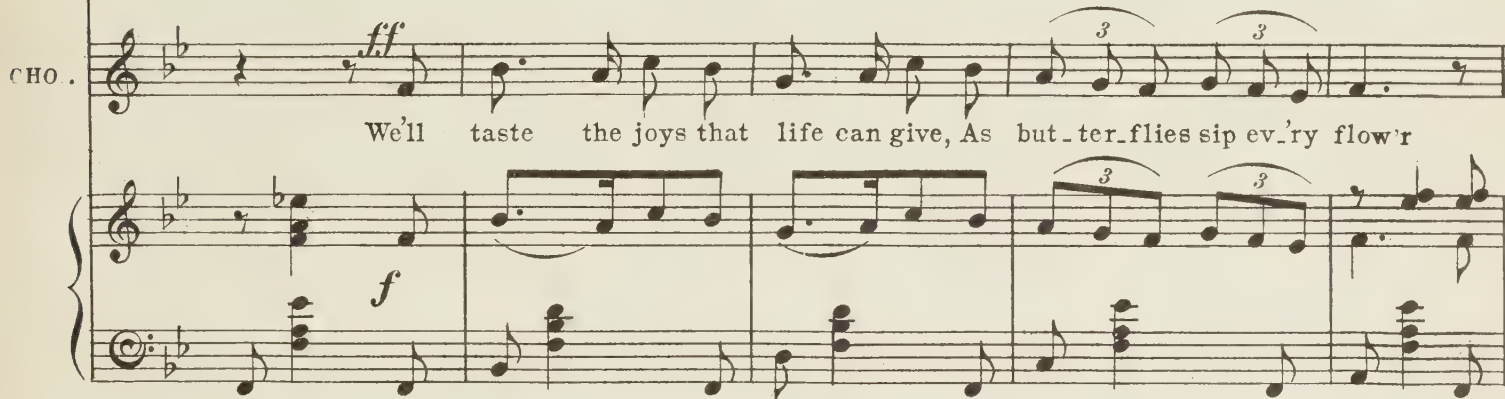
p

FLO. 

flow'r. Like theirs our life but lasts an hour, So laugh now and love while we

FLO. 

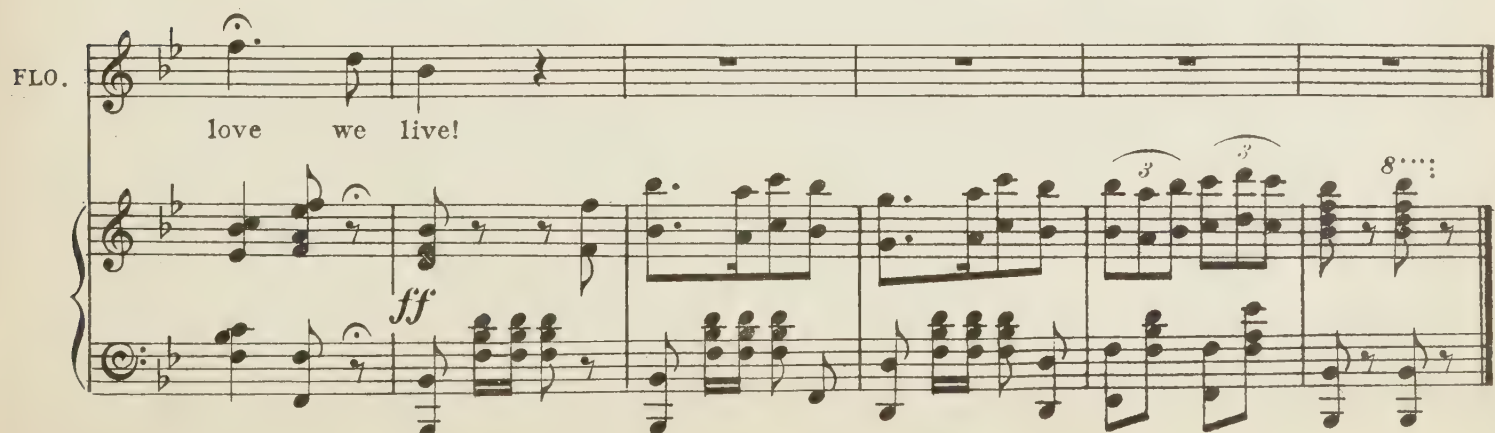
live! Ah! We

CHO. 

We'll taste the joys that life can give, As but-ter-flies sip ev'ry flow'r

FLO. 

fly to brown eyes, grey or deep-est blue, That is all we've time to do, It is for

FLO. 

love we live!

Nº 5.

QUARTET. (Hélène, Agatha, Ermerance and Florestan.)

Molto moderato.

Agatha.

Piano.

Be_

AGA.

- tween us all is o'er

Ah, cru - el that a man can be! —

FLORESTAN.

A fact that I de-plore!

FLORESTAN.

But sure-ly my dis - tress you see. And be - lieve me — When I say I'll think of

HÉLÈNE.

How charm - ing that will be for me!

FLO.

you both night and day!

AGATHA.

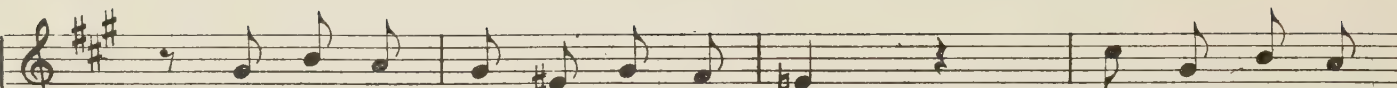
My Flo - res - tan, I love you so, How - ev - er can I let you

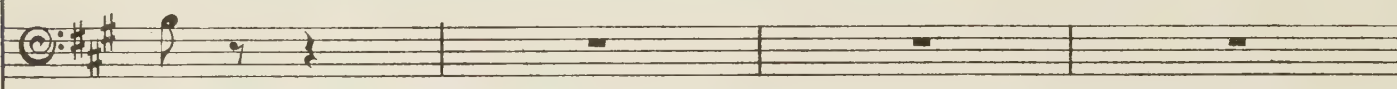
gol

FLORESTAN.

Be rea - son - a - ble, please, my dear, — Sup - pos - ing peo - ple


*mf**cresc.*

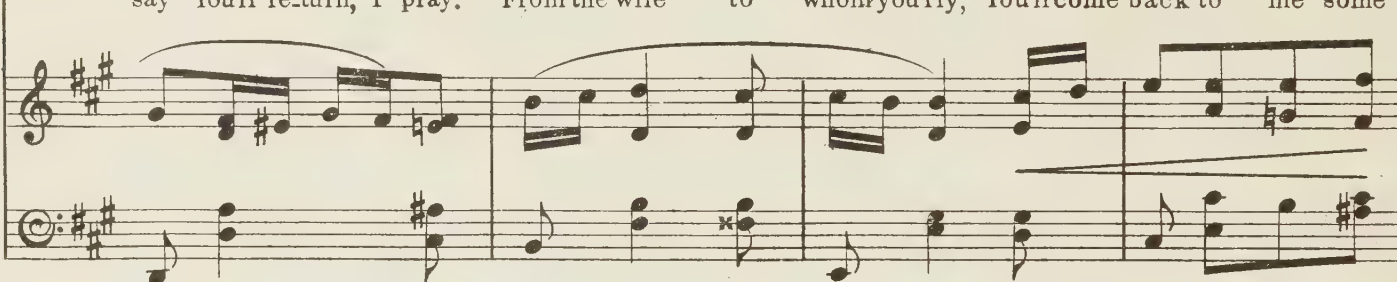
AGA.  They would blame you that's ve - ry clear! Leave me not, Ah,

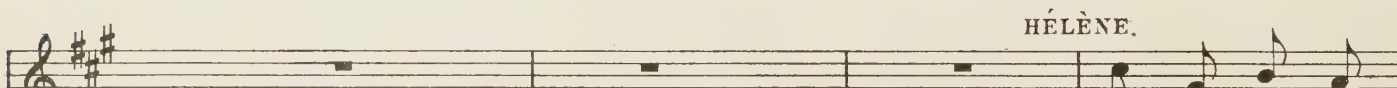
FLO.  hear!





dim. *p*

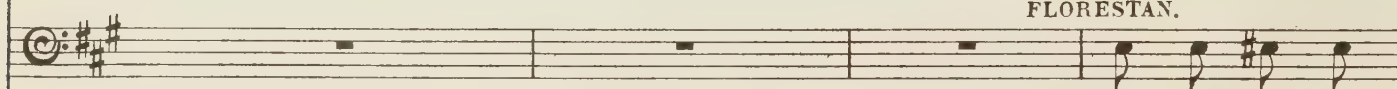
AGA.  say You'll re - turn, I pray. From the wife to whom you fly, You'll come back to me some




HÉLÈNE.  Here's a give a -

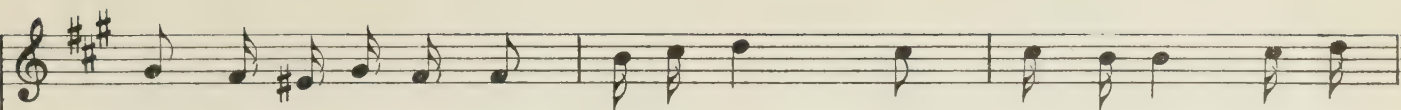
AGA.  day, You'll come back to me some day. So disconsolate am I! Leave me not, Ah


ERMERANCE.  I have heard them


FLORESTAN.  What's a man to




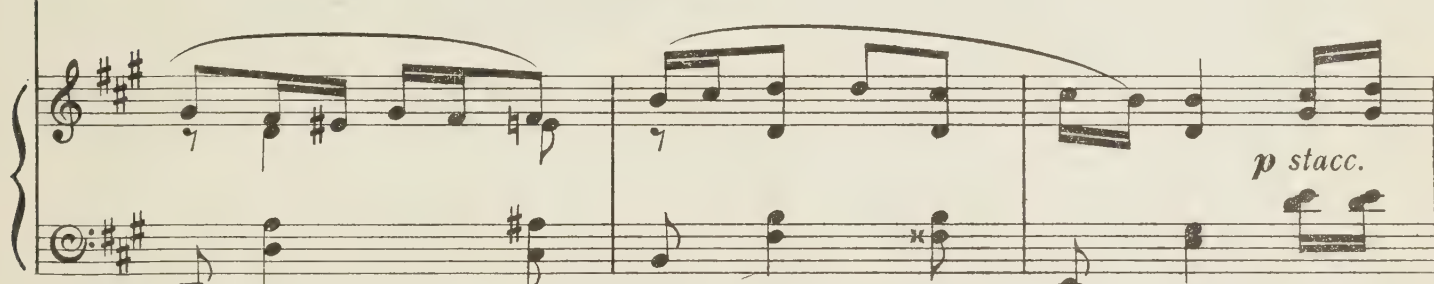
mf


HÉL.  _ way. For a fi - an - cé What a tab - leau caught my eye! But for


AGA.  say, You'll re - turn I pray, From the wife to whom you fly. You'll come

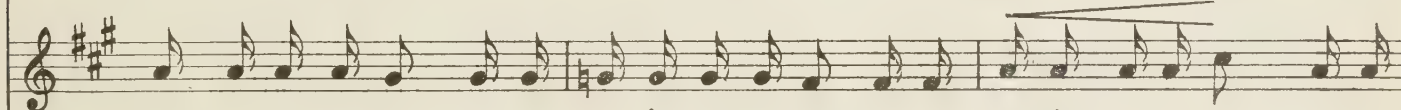
ERM.  say, Pa - ris was too gay, In - no - cent of guile was I, But from


FLO.  say, When they talk that way? Must a wo - man al - ways cry? 'Tis a


 *p stacc.*

HÉL.  all I heard him say - Won't he catch it by and by, But for all I heard him say - Won't he

AGA.  back to me some day, So dis - con - so - late am I! You'll come back to me some day - So dis -

ERM.  what I've seen to - day, It's a fact I'll test - i - fy. But from what I've seen to - day, It's a

FLO.  ve - ry awkward day, When one has to say goodbye! 'Tis a ve - ry awkward day When one



HÉL. catch it by - and - by!

AGA. - con - so - late am I!

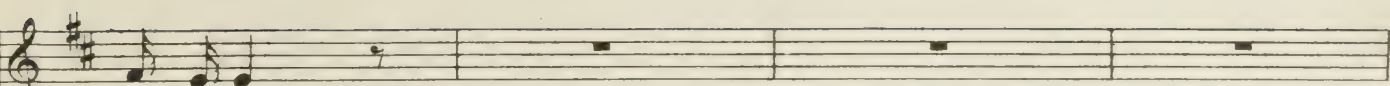
ERM. fact I'll tes - ti - fy!

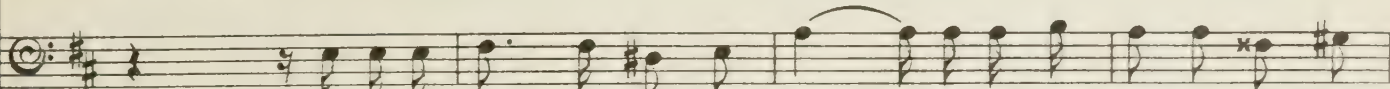
FLO. has to say good - bye! Come,

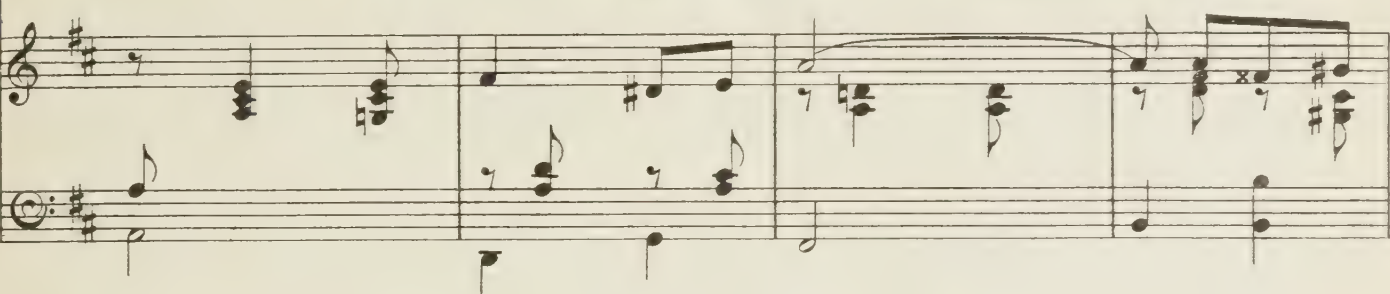
FLO. come, what - ev - er is the mat - ter? An - oth - er man will fill my

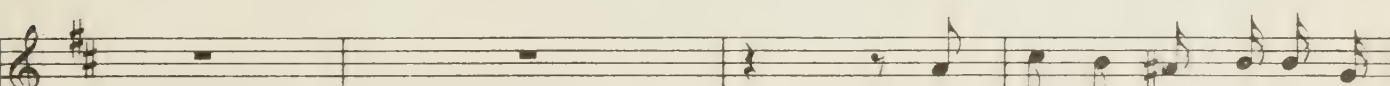
AGATHA. No, no, you need - n't try - to flat - ter, See the tears roll


FLO. place.


AGA.  down my face.

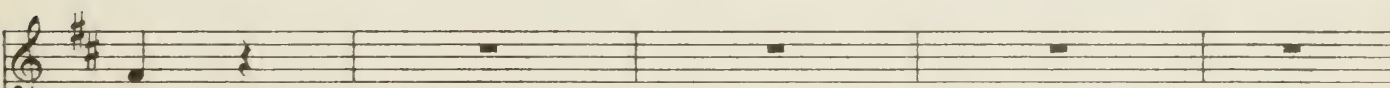
FLO.  Af-ter to-day you must not cry, — For those bright eyes were meant to





AGA.  You meant so much a-las! to

FLO.  see Some man more at-trac-tive than I —



AGA.  me.

FLO.  Some more at-trac-tive man than I, And your con-sol-er— he will



HÉLÈNE.
In - deed! in - deed! with this most touch - ing scene pro -

ERMERANCE.
In - deed! in - deed! with this most touch - ing scene pro -

FLO.
be.


HÉL.
- ceed. In - deed! in - deed! with this most touch - ing scene pro - ceed.

ERM.
- ceed. In - deed! in - deed! with this most touch - ing scene pro - ceed.

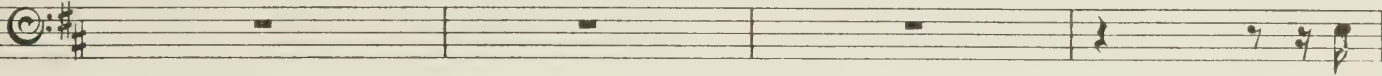
FLO.
Now,

AGATHA.
This


FLO.
dear, say you will be my friend, — These love af - fairs can - not en - dure.

AGATHA. 

one you said would ne-ver end, But punished you will be I'm sure!

FLO. 

You



FLO. 

will for-give me, dear-est, say? Ah! sure-ly you can-not re-sist. Come,



AGATHA. 

Then promise you'll come back some day!

FLO. 

let me wipe the tears a-way— Come,

cresc. 

dim.

FLO.

let me wipe the tears a - way From cheeks I have so of - ten

HÉLÈNE.

Go on! go on! And please do not mind me a

ERMERANCE.

Go on! go on! And please do not mind her a

FLO.

kissed.

pp

HÉL.

bit. Go on! go on! It's very charming we ad - mit!

ERM.

bit. Go on! go on! It's very charming we ad - mit!

f

AGATHA

For the time but I

FLORESTAN.

That's right, you are much calmer now. —

p

AGA.

vow my Flor - es - tan I loved you so, How - ev - er can I let you

AGA.

go? Leave me not, Ah say you'll return I pray

FLORESTAN.

This real - ly fa - tiques me, you know!

f *p*

AGA.

From the wife to whom you fly. You'll come back to me some day, You'll come back to me some

HÉLÈNE.

Here's a give a - way for a fi - an - cé,

AGA. day - So dis - con - so - late am I! Leave me not Ah say you'll re - turn I pray

ERMERANCE.

I have heard them say - Pa - ris was too gay -

FLORESTAN.

What's a man to say when they talk that way,

mf

HÉL. What a tab - leau caught my eye. But for all I heard him say, Won't he

AGA. From the wife to whom you fly, You'll come back to me some day. So dis -

ERM. In - no - cent of guile was I. But from what I've seen to - day, It's a

FLO. Must a wo - man al - ways cry? 'Tis a ve - ry awkward day, When one

p stacc.

HÉL. catch it by and by! But for all I heard him say,— Won't he catch it

AGA. - con - so - late am I. You'll come back to me some day— So dis - con - so -

ERM. fact I'll tes - ti - fy. But from what I've seen to - day, It's a fact I'll

FLO. has to say good-bye! 'Tis a ve - ry awkward day, When one has to

f

HÉL. by and by!

AGA. - late am I!

ERM. tes - ti - fy!

FLO. say good - bye!

ff

Nº 6.

FINALE — ACT I.

(Hélène, Agatha, Ermerance, Coquenard, Florestan, Loustot,
Flower Girls, Young Men and Soldiers.)

Allegro moderato.

Piano.

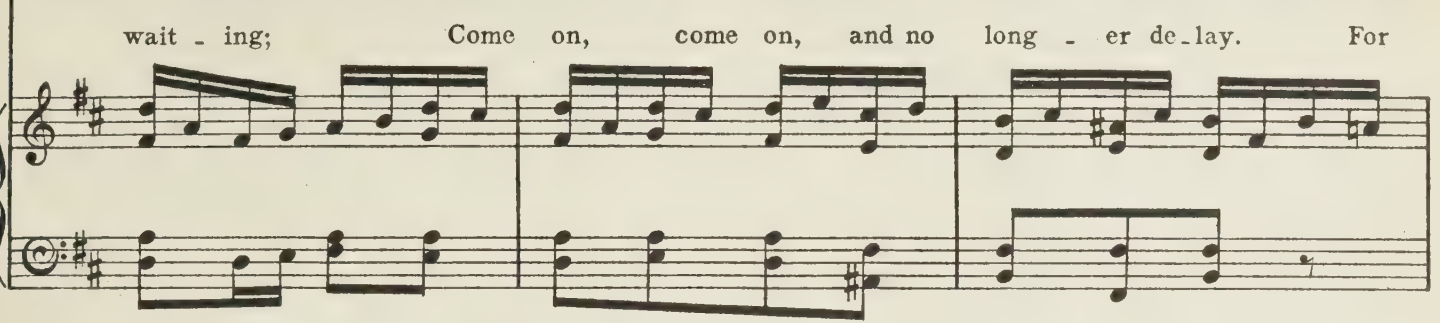
p

FLORESTAN.

Now the car-riag-es all are

FLO. 

wait - ing; Come on, come on, and no long - er de - lay. For



FLO. 

it will be most ir - ri - tat - ing if we waste the best of the

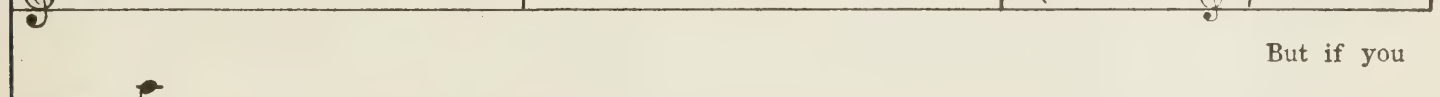


COQUENARD.

But if you

FLO. 

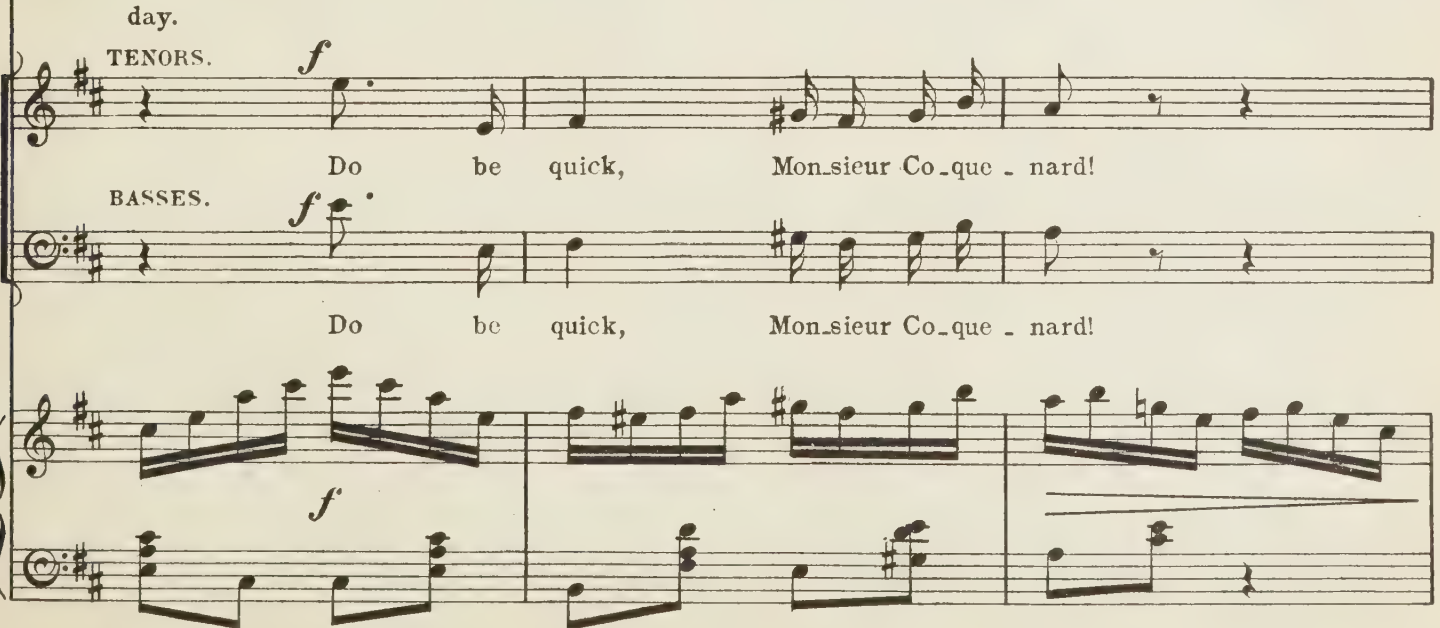
day.

TENORS. *f* 

Do be quick, Mon.sieur Co - que - nard!

BASSES. *f* 

Do be quick, Mon.sieur Co - que - nard!



COQ. knew__

FLORESTAN.

No! no! we must de - part! Now, la - dies, please don't stop to

p

FLO. chat - ter; Come on! your cos - tume does - n't mat - ter.

FLOWER GIRLS.

We will get ready now to go, we will get rea - dy now to

COQUENARD.

But let me speak—

I say—

FLORESTAN.

go.

We must be off, you know!

A -

AGATHA.

- way!
FLOWER GIRLS.

But lis - ten la - dies pray to

A - way! a - way!

A - way! a - way!
YOUNG MEN.

A - way! a - way!

me, Though a sim - ple trades - man he may be, He is al - so a

COQUENARD.

AGA. *cap - tain!* Ah yes, the facts are these, I've been e -

CHO. *f* He's a captain!

f He's a captain!

f He's a captain!

p

COQ. - lect-ed as a cap.tain, if you please, In the Na - tion.al Re - serve!

CHO. In the

In the

In the

ff *p* *f*

The musical score is written for a piano and a vocal ensemble. It begins with a piano introduction in D major, 2/4 time, marked 'p' (piano). The introduction consists of four measures. The vocal parts enter in the second measure. The lyrics are: 'And the au - thor - i - ties are wise, Such Na - tion - al Re - serve!'. The score is arranged for a Chorus (CHO.) and a soloist (FLORESTAN.). The Chorus part is written for three voices (Soprano, Alto, and Tenor/Bass) and the soloist part is written for a single voice. The piano accompaniment is written for the right and left hands. The score is in D major and 2/4 time. The lyrics are: 'And the au - thor - i - ties are wise, Such Na - tion - al Re - serve!'. The score is arranged for a Chorus (CHO.) and a soloist (FLORESTAN.). The Chorus part is written for three voices (Soprano, Alto, and Tenor/Bass) and the soloist part is written for a single voice. The piano accompaniment is written for the right and left hands. The score is in D major and 2/4 time.

rit. **Tempo di Marcia.** *p*

FLO. gifts to re - cog - nise. His mil - i - ta - ry mien Can be

colla voce. *p*

FLO.

ve - ry plain - ly seen, You'll ob - serve he does his best To try and

The image shows a musical score for a song. At the top left, the name 'FLO.' is written. Below it is a vocal line on a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. Below the vocal line is a piano accompaniment consisting of two staves, one with a treble clef and one with a bass clef, both with a key signature of two sharps. The piano part features chords and single notes, with some measures containing beamed eighth notes. The lyrics 've - ry plain - ly seen, You'll ob - serve he does his best To try and' are written below the vocal line, aligned with the notes.

FLO. puff out his chest! Then his eye so bright - ly burns, With a

FLO. fierce and ea - ger light, He's a cit - i - zen who yearns For his coun - try to

FLO. fight!

FLOWER GIRLS.

His mil - i - ta - ry mien Can be ve - ry plain - ly seen, You'll ob -

CHO. His mil - i - ta - ry mien Can be ve - ry plain - ly seen, You'll ob -

YOUNG MEN.

His mil - i - ta - ry mien Can be ve - ry plain - ly seen, You'll ob -

CHO.

- serve he does his best To try and puff out his chest! Then his eye so bright-ly

- serve he does his best To try and puff out his chest! Then his eye so bright-ly

- serve he does his best To try and puff out his chest! Then his eye so bright-ly

The first system consists of a vocal solo line and a three-part choir setting. The solo line is in D major (one sharp) and 4/4 time, with lyrics: "- serve he does his best To try and puff out his chest! Then his eye so bright-ly". The choir setting follows, with the same lyrics. The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand.

CHO.

burns, With a fierce and ea - ger light, He's a cit - i - zen who yearns For his

burns, With a fierce and ea - ger light, He's a cit - i - zen who yearns For his

burns, With a fierce and ea - ger light, He's a cit - i - zen who yearns For his

The second system continues the musical piece. It features a vocal solo line and a three-part choir setting. The solo line has lyrics: "burns, With a fierce and ea - ger light, He's a cit - i - zen who yearns For his". The choir setting follows with the same lyrics. The piano accompaniment continues with the same rhythmic pattern and harmonic structure as the first system.

FLORESTAN.

All hail, All hail to our Cap - tain!

CHO.

coun - try to fight!

Plan, plan,

coun - try to fight!

Plan, plan,

coun - try to fight!

Plan, plan,

ff

CHO.

plan, plan, plan! plan, plan, plan, plan, plan! plan, plan, plan, plan, plan! plan, plan, plan!

plan, plan, plan! plan, plan, plan, plan, plan! plan, plan, plan, plan, plan! plan, plan, plan!

plan, plan, plan! plan, plan, plan, plan, plan! plan, plan, plan, plan, plan! plan, plan, plan!

COQUENARD.

Oh! I beg of you to hush! — For you real-ly

p

COQ. make me blush. —

FLORESTAN.

Once a - gain, all hail to our Cap -

f

FLO. - tain!

Plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan,

CHO. Plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan,

Plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan,

ff

plan, plan, plan. *ff* His mil - i - ta - ry mien Can be

CHO. plan, plan, plan. *ff* His mil - i - ta - ry mien Can be

plan, plan, plan. *ff* His mil - i - ta - ry mien Can be

ve - ry plain - ly seen, You'll ob - serve he does his best To try and puff out his -

CHO. ve - ry plain - ly seen, You'll ob - serve he does his best To try and puff out his

ve - ry plain - ly seen You'll ob - serve he does his best To try and puff out his

chest. Then his eye so bright-ly burns With a fierce and ea-ger light, He's a

chest. Then his eye so bright-ly burns With a fierce and ea-ger light, He's a

chest. Then his eye so bright-ly burns With a fierce and ea-ger light, He's a

cit - i - zen who yearns — For his coun - try to fight!

cit - i - zen who yearns — For his coun - try to fight!

cit - i - zen who yearns — For his coun - try to fight!

AGATHA.

These compliments amuse me!

ff

Andante.

HÉLÈNE.

Madame! I beg for one moment ex -

grazioso p

FLORESTAN.

HÉL.

-cuse me! Oh! what a pretty maid!—

FLOR.

From where can she have strayed! Come in, don't be afraid!

dolce

CHO.

Come in, come in, don't be a - fraid! _____

Come in, come in, don't be a - fraid! _____

Come in, come in, don't be a - fraid! _____

HÉLÈNE.

Is the man - a - ger here?

COQUENARD.

Speak out, — without a fear—

I'm list'ning, my

HÉL.

Why then, in just a word or two, I will ex - plain our case to you.

COQ.

dear.

ff

SOLO. (Hélène.) "TAKE ESTELLE AND VÉRONIQUE."
Moderato ben marcato.

HÉL.

HÉL.

As a-long the streets we wan-der, Your ad-ver-tise-ment we see. Es-telle cries, Look

HÉL.

o-ver yon-der, Here's a chance for— you and me! "Want-ed girls of

rall. *a tempo*

HÉL.

good ap-pear-ance— Well, of looks we are not de-void, And but for your

HÉL. *slower*

in-ter-fer-ence, We must join the un-em-ployed! Should two girls of such ap-

HÉL. *a tempo*

-pear-ance Join the ranks of the un-em-ployed? Take Es-telle and Vé-ro-

a tempo pp

HÉL.

-nique in-to your ser-vice, sir, Do not miss a chance like this, For sel-dom

HÉL.

they oc-cur, Take Es-telle and Vé-ro-nique in-to your ser-vice,

HÉLÈNE.

We are ve - ry quick at learn - ing, And in - quite a - lit - tle while

HÉL.

We shall dou - ble all we're earn - ing, If we cul - ti - vate a smile.

HÉL.

Pull our waists a wee bit tight - er, But - ton - hole a - smart young man,

HÉL.

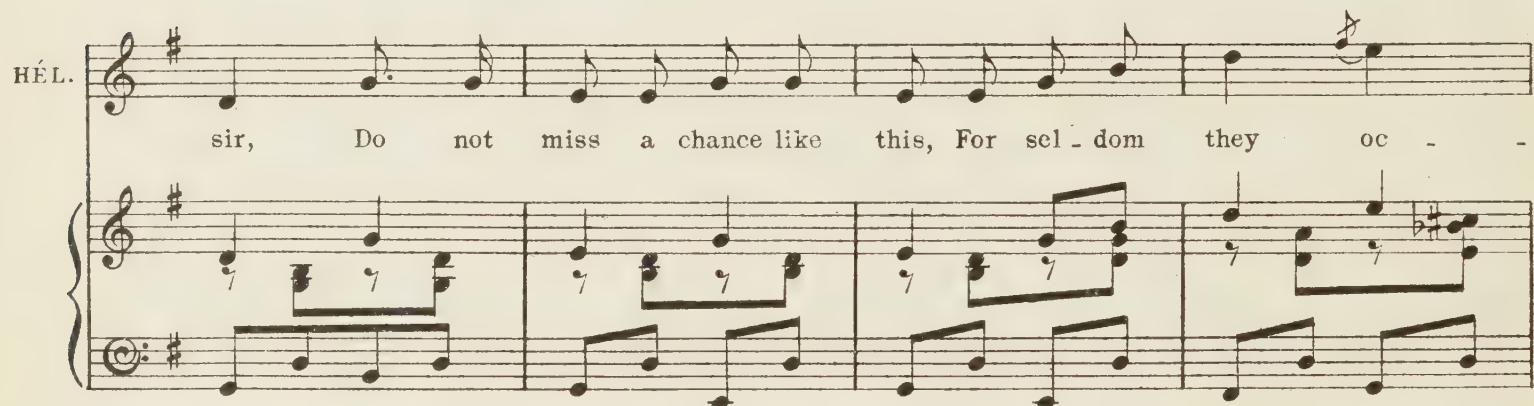
Turn our hair a few shades light - er, Blush a - lit - tle - if we can.

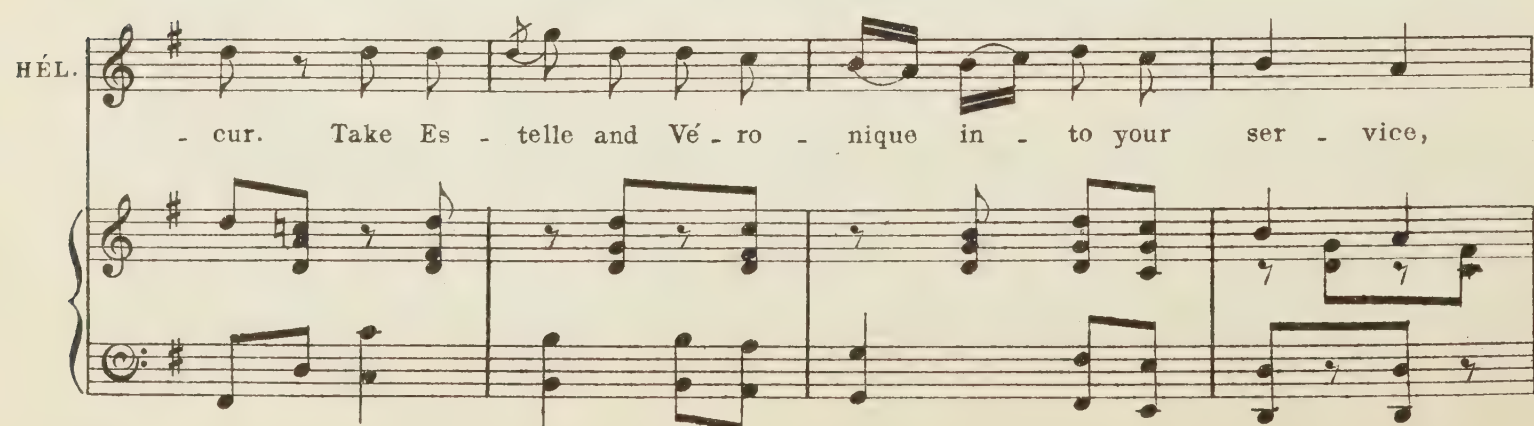
(Slower.)

HÉL.  *Fig-ures slight-er,— hair that's bright-er, Fas-cin - ate— the smart young*

a tempo

HÉL.  *man! Take Es - telle and Vé - ro - nique in - to your ser - vice,*

HÉL.  *sir, Do not miss a chance like this, For sel - dom they oc -*

HÉL.  *- cur. Take Es - telle and Vé - ro - nique in - to your ser - vice,*

HÉL. *mf* sir!

Do not miss a chance like this, For sel - dom they oc -

CHO. *f* Do not miss a chance like this, For sel - dom they oe -

f Do not miss a chance like this, For sel - dom they oc -

- cur, Take Es - telle and Vé - ro - nique in - to your ser - vice, sir!

CHO. - cur, Take Es - telle and Vé - ro - nique in - to your ser - vice, sir!

- cur, Take Es - telle and Vé - ro - nique in - to your ser - vice, sir!

AGATHA.

And first rate wa- ges we will

COQUENARD.

I will! You are en - gaged

HÉLÈNE.

Oh, aunt! are you en - raged?

FLORESTAN.

pay. We're start - ing

AGA.

FLO.

for a hol - i - day; — And if you've no - thing

FLO.

else to do, We shall be glad if

FLO.

both of you will join us, What do you say?

CHO.

Un - an - i -

Un - an - i -

Un - an - i -

HÉLÈNE.

You are in - deed most gen-er -

- mous

Con - sent you have from us!

- mous

Con - sent you have from us!

- mous

Con - sent you have from us!

(aside to Ermerance.)

HÉL. *f* *p*

- ous. I've made a deep im - pres - sion, I can see, He is

HÉL. quite in love with me!

LOUSTOT.

Come on, I do im - plore you, I've been

cres *cen* *do*

HÉLÈNE AND ERMERANCE. *ff*

Come on, Come on to Ro - main - ville! —

LOU. wait - ing a - ges for you!

FLORESTAN. *ff*

Come on, Come on to Ro - main - ville! —

CHO. *ff*

Come on, Come on to Ro - main - ville! —

Come on, Come on to Ro - main - ville! —

Allegro molto.

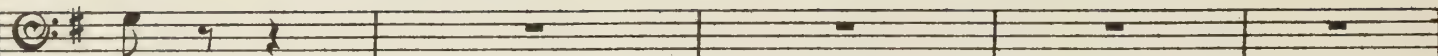
FLO. *'Twill be a jol - ly pic - nic par - ty, We shall have lots of*

mf

FLO. *fun. Our ap - pe - tites are heart - y, And then when we have*


FLO. *done, Be - neath the trees we'll tête - à - tête, Or through the sha - dy*

FLO. *woods we'll roam, And not un - til it's late Will we think of com - ing*

FLO. 


home?

HELENE & AGATHA with Sopranos, ERMERANCE with Contraltos.




'Twill be a jol - ly pic - nic par - ty, We shall have lots of fun. Our

LOUSTOT with Tenors.


CHO. 

'Twill be a jol - ly pic - nic par - ty, We shall have lots of fun. Our


COQUENARD with Basses.



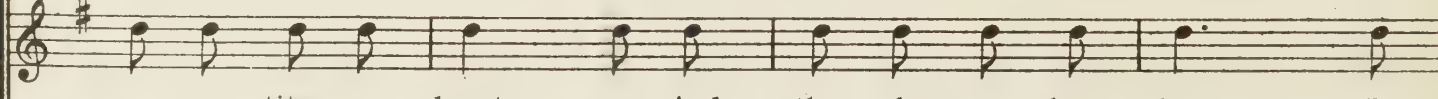
'Twill be a jol - ly pic - nic par - ty, We shall have lots of fun. Our



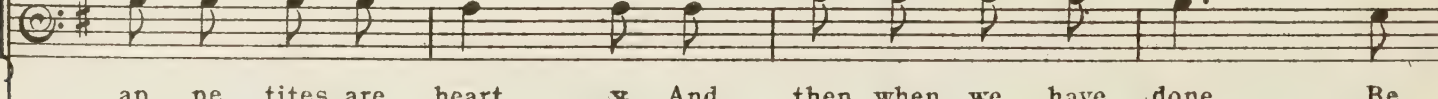
f

CHO. 

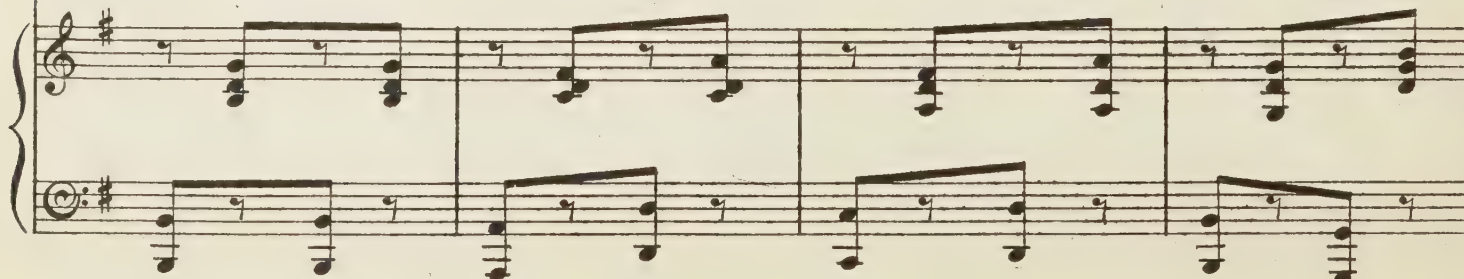
ap - pe - tites are heart - y, And then when we have done, Be -

CHO. 

ap - pe - tites are heart - y, And then when we have done, Be -



ap - pe - tites are heart - y, And then when we have done, Be -



neath the trees we'll tête-à-tête, Or thro' the sha-dy woods we'll roam, And

CHO. neath the trees we'll tête-à-tête, Or thro' the sha-dy woods we'll roam, And

neath the trees we'll tête-à-tête, Or thro' the sha-dy woods we'll roam,

LOUSTOT.

And

not un-til it's late Will we think of com-ing home.

CHO. not un-til it's late Will we think of com-ing home.

We will all drive home.

p

LOU.

joy should fill the souls — of each luck - y man and maid, Who

LOU.

feast off sau - sage rolls, Gin - ger beer, and Lem - on -

LOU.

- ade.

CHO.

And joy should fill the souls — of each luck - y man and

And joy should fill the souls of each luck - y man and

And joy should fill the souls of each luck - y man and

maid, Who feast off sau-sage rolls, Gin-ger beer, and Lem-on -

CHO. maid, Who feast off sau-sage rolls, Gin-ger beer, and Lem-on -

maid, Who feast off sau-sage rolls, Gin-ger beer, and Lem-on -

COQUENARD.

As I am in com-mand to - day, At - ten - tion! Quick march! and a -

- ade.

CHO. - ade.

- ade.

COQ.

- way! Off we go! off we go! A - way! a - way! Quick

cresc.

HÉLÈNE and AGATHA.

ff

Off we go! off we go! off we go! off we go!

ERMERANCE.

ff

Off we go! off we go! off we go! off we go!

LOUSTOT.

ff

Off we go! off we go! off we go! off we go!

COQUENARD.

ff

march! Off we go! off we go! off we go! off we go!

FLORESTAN.

ff

Off we go! off we go! off we go! off we go!

CHO.

ff

Off we go! off we go! off we go! off we go!

ff

Off we go! off we go! off we go! off we go!

ff

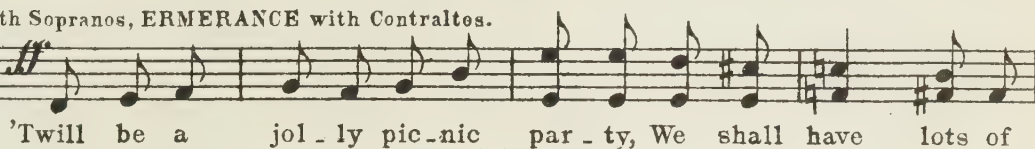
Off we go! off we go! off we go! off we go!

ff

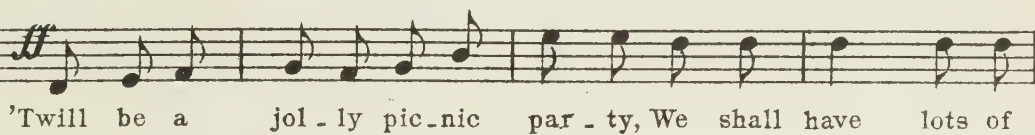
FLORESTAN.



HÉLÈNE & AGATHA with Sopranos, ERMERANCE with Contraltos.



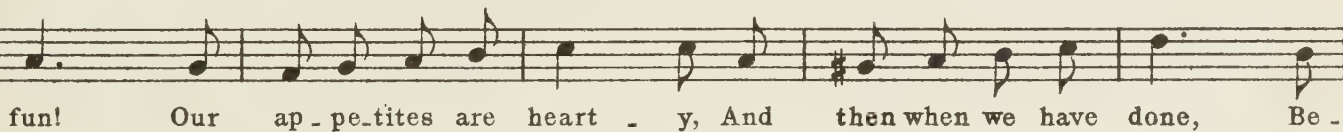
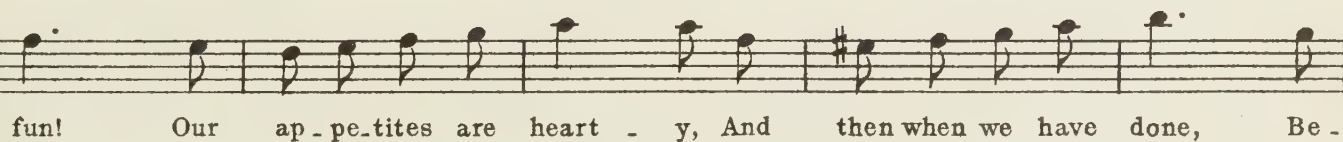
LOUSTOT with Tenors.



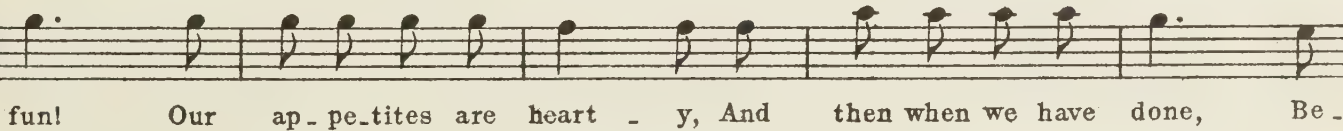
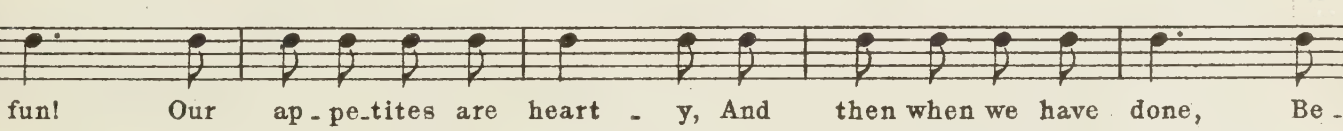
COQUENARD with Basses.





FLO.

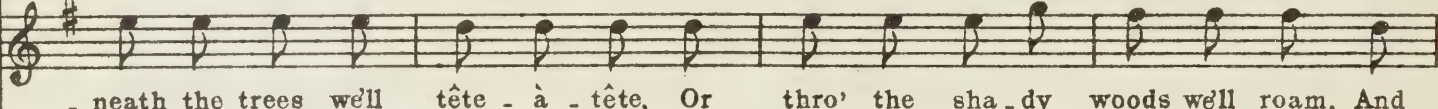


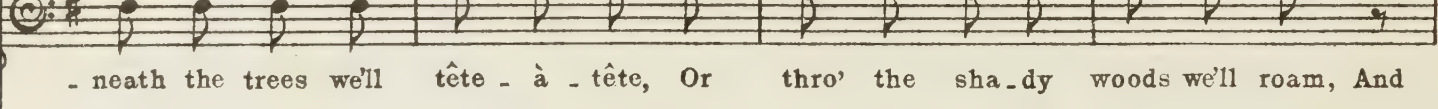
CHO.





FLO.  - neath the trees we'll tête - à - tête, Or thro' the sha_dy woods we'll roam, And

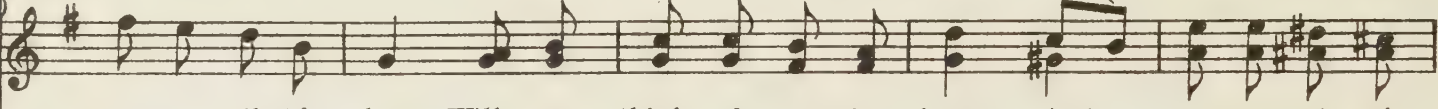
CHO.  - neath the trees we'll tête - à - tête, Or thro' the sha_dy woods we'll roam, And

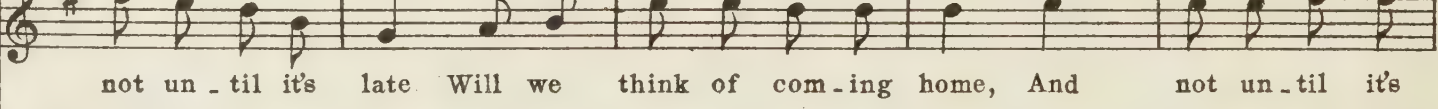
 - neath the trees we'll tête - à - tête, Or thro' the sha_dy woods we'll roam, And

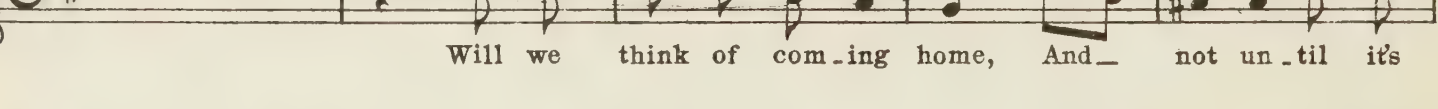
 - neath the trees we'll tête - à - tête, Or thro' the sha_dy woods we'll roam, And

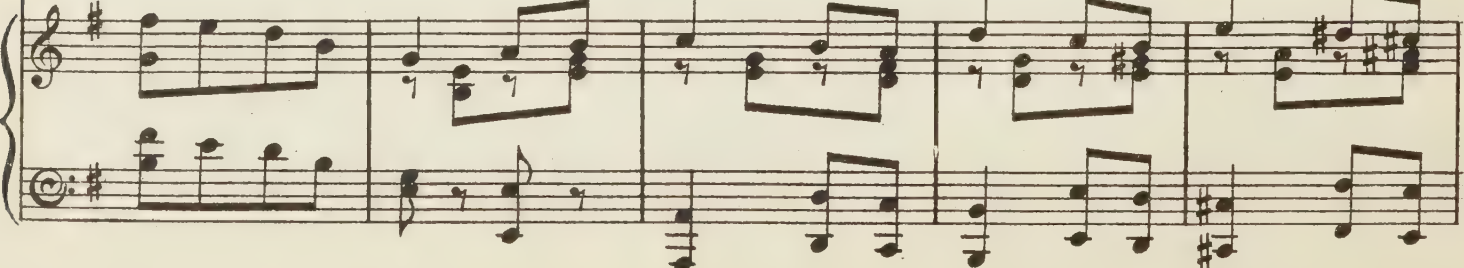


FLO.  not un - til it's late Will we think of com_ing home, And_ not un_til it's

CHO.  not un - til it's late Will we think of com_ing home, And_ not un_til it's

 not un - til it's late Will we think of com_ing home, And not un_til it's

 Will we think of com_ing home, And_ not un_til it's



FLO.

late _____ will we think of com - ing home!

late _____ will we think of com - ing home!

CHO.

late _____ will we think of com - ing home!

late _____ will we think of com - ing home!

Act II.

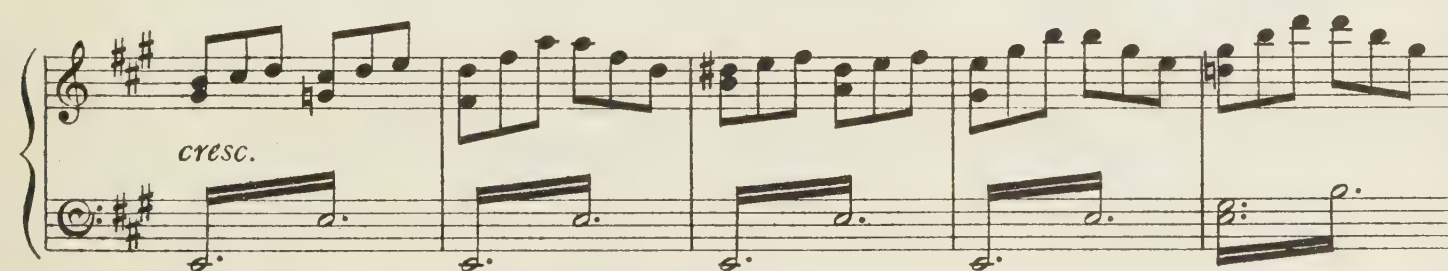
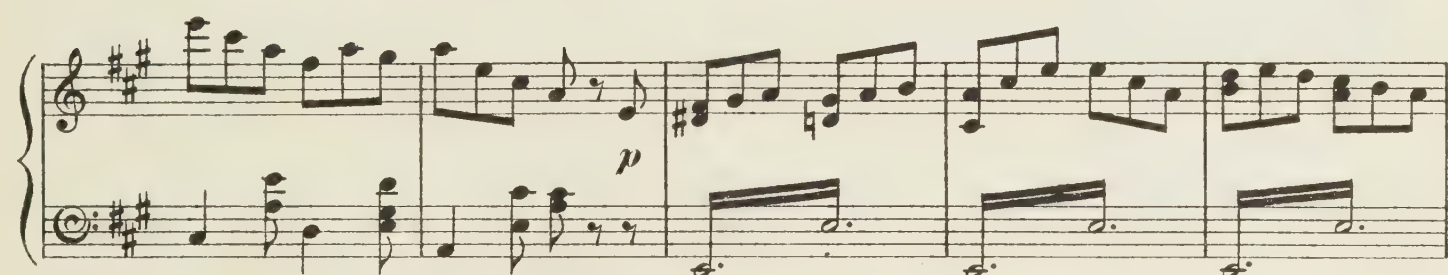
Nº 7.

OPENING CHORUS.

Allegro.

Piano.

The musical score is written for piano and consists of five systems of music. Each system has a treble staff and a bass staff. The key signature is D major (two sharps). The tempo is marked 'Allegro.' The dynamics are indicated by *ff*, *p*, *ff*, *p*, *cresc.*, *f*, and *pp*. The score includes various musical notations such as slurs, trills, and crescendo markings.



GUESTS. *ff*

Come, drink a toast to man and wife, And wish them good luck ev-er af-ter. May

CHO. *ff*

Come, drink a toast to man and wife, And wish them good luck ev-er af-ter. May

ff

Come, drink a toast to man and wife, And wish them good luck ev-er af-ter. May

The first system of the musical score begins with a piano introduction in D major (two sharps). The piano part consists of a treble and bass staff. The treble staff has a melody starting on a half note D, followed by eighth notes E, F#, G, A, B, C, D, and a final half note D. The bass staff provides a harmonic accompaniment with chords. The vocal parts for 'GUESTS.' and 'CHO.' enter with the lyrics 'Come, drink a toast to man and wife, And wish them good luck ev-er af-ter. May'. The 'GUESTS.' part is marked with a forte (ff) dynamic. The 'CHO.' part also has a forte (ff) dynamic. The piano part continues with a similar melody and accompaniment.

For - tune smile and fill their life With hap-pi-ness, sun-shine, and laugh - ter!

CHO.

For - tune smile and fill their life With hap-pi-ness, sun-shine, and laugh - ter!

For - tune smile and fill their life With hap-pi-ness, sun-shine, and laugh - ter!

The second system of the musical score continues the vocal parts and piano accompaniment. The piano part has a forte (ff) dynamic. The vocal parts for 'CHO.' enter with the lyrics 'For - tune smile and fill their life With hap-pi-ness, sun-shine, and laugh - ter!'. The piano part continues with a similar melody and accompaniment. The system concludes with a final chord in D major.

And by and by, when years have flown, May their af - fec - tion still be no - ted, And

CHO. And by and by, when years have flown, May their af - fec - tion still be no - ted, And

And by and by, when years have flown, May their af - fec - tion still be no - ted, And

hus - band to wife be de - vo - ted, E - ven as Dar - by was to Joan.

CHO. hus - band to wife be de - vo - ted, E - ven as Dar - by was to Joan.

hus - band to wife be de - vo - ted, E - ven as Dar - by was to Joan.

SÉRAPHIN.

I thank you

SÉR. for — your wel - come splen - did, And your kind - ly

SÉR. wish - es to - day. — Though to speak I had quite in -

SÉR. - tend - ed, I for - get — what I meant to say, And so my


SRR.  speech I fear is end - - - ed!


 *ff* Bra - vo! Bra - vo! Bra - vo! Come

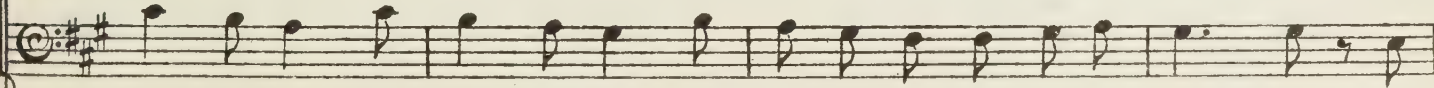
CHO.  *ff* Bra - vo! Bra - vo! Bra - vo! Come

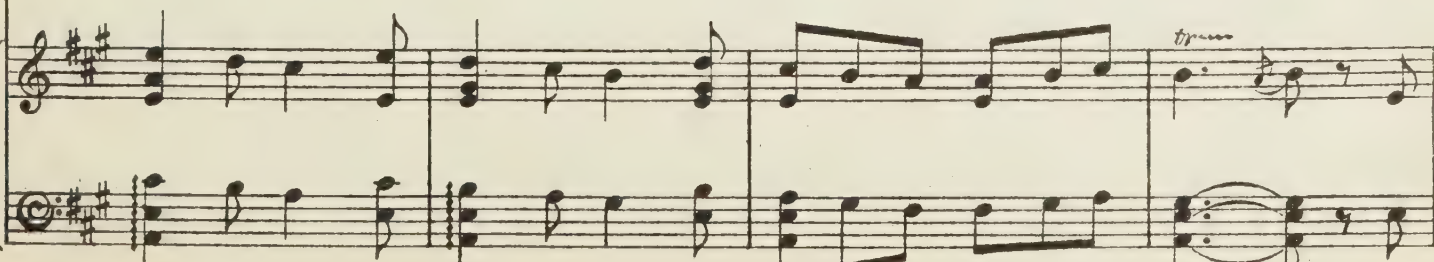
 *ff* Bra - vo! Bra - vo! Bra - vo! Come

 *ff*

 drink a toast to man and wife, And wish them good luck ev - er af - ter. May

CHO.  drink a toast to man and wife, And wish them good luck ev - er af - ter. May

 drink a toast to man and wife, And wish them good luck ev - er af - ter. May

 *tr*

For - tune smile and fill their life With hap-pi-ness, sunshine, and laugh - ter!

CHO. For - tune smile and fill their life With hap-pi-ness, sunshine, and laugh - ter!

For - tune smile and fill their life With hap-pi-ness, sunshine, and laugh - ter!

The first system of the musical score is in D major (two sharps). It features a vocal line and piano accompaniment. The vocal line consists of a single melodic line. The piano accompaniment is in a 4/4 time signature and consists of a right-hand melody and a left-hand bass line. The lyrics are: "For - tune smile and fill their life With hap-pi-ness, sunshine, and laugh - ter!". The word "CHO." is written to the left of the vocal line.

And by and by when years have flown, May their af-fec - tion still be no-ted, And

CHO. And by and by when years have flown, May their af-fec - tion still be no-ted, And

And by and by when years have flown, May their af-fec - tion still be no-ted, And

The second system of the musical score continues the melody and accompaniment from the first system. The lyrics are: "And by and by when years have flown, May their af-fec - tion still be no-ted, And". The word "CHO." is written to the left of the vocal line.

hus-band to wife be de - vo - ted Ev-en as Dar - by was to

CHO. hus-band to wife be de - vo - ted Ev-en as Dar - by was to

hus-band to wife be de - vo - ted Ev-en as Dar - by was to

Joan!

CHO. Joan!

Joan!

Segue.

Nº 8.

SONG. (Séraphin.)

L'istesso tempo.

Séraphin.

Piano.

Musical score for Séraphin and Piano. Séraphin's part is a single note on a treble clef staff. The Piano part consists of two staves (treble and bass) with chords and moving lines. Dynamics include *f* and *ff*.

SÉR.

1. At wed - dings, as a
don't mind what re -

Musical score for Sér. and Piano. Sér. part is a single line with lyrics. Piano part consists of two staves with chords and moving lines. Dynamics include *p*.

SÉR.

gen - e - ral rule, I think you will a - gree, ——— The
- la - tion you are, And whe - ther rich or poor, ——— A

Musical score for Sér. and Piano. Sér. part is a single line with lyrics. Piano part consists of two staves with chords and moving lines.

SÉR.

bride - groom looks a bit of a fool, Tho' its not the case with
 cou - sin who has tra - velled from far, Or a friend who lives next

SÉR.

me. ————— For ev - 'ry - one's so oc - cu - pied In
 door, ————— A maid - en aunt, a mar - ried niece, I

SÉR.

crowd - ing round the blush - ing bride, To see her dress and her
 mean to have a kiss a - piece. So short or tall and

SÉR.

big dark bou - quet, That the bride - groom feels he's in the way, Oh,
 or fair, You may give me all that you can spare, Don't

Più lento.

rall.

SÉR. *1^o tempo.*

girls, it's self - ish, you will own, To leave the bride - groom all a - lone, }
 lose this op - por - tu - ni - tee Of crowd - ing round and kiss - ing me! } Then

SÉR.

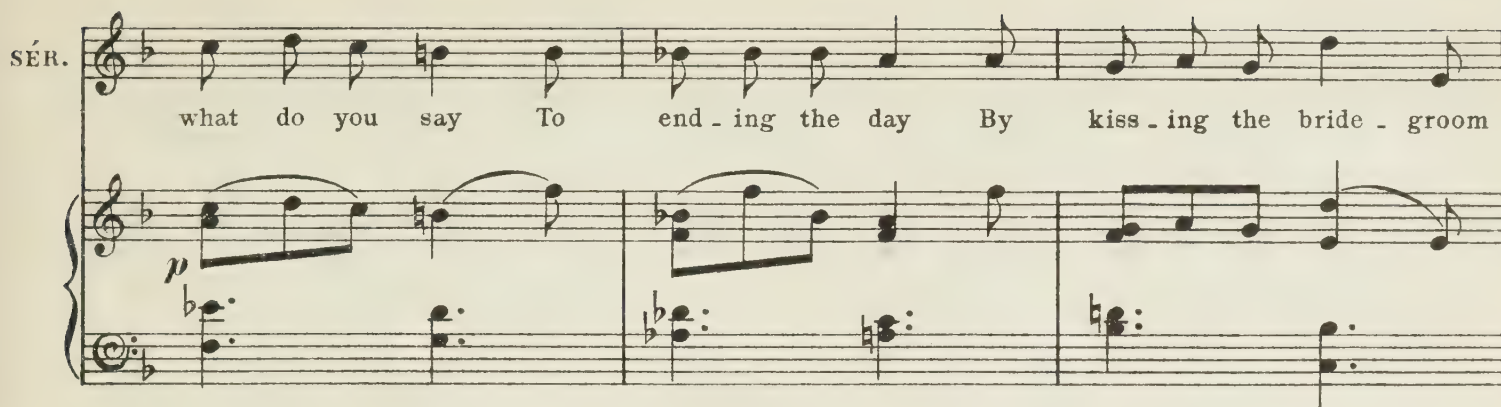
come, girls, you're rum girls, You've all of you kissed the bride. — You've

SÉR.

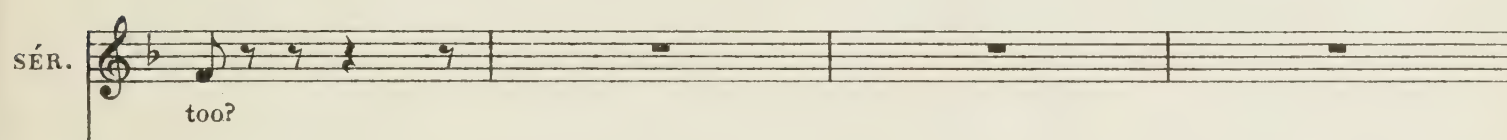
kissed her here, you've kissed her there, You've kissed her on ev - 'ry side. — Oh,

SÉR.

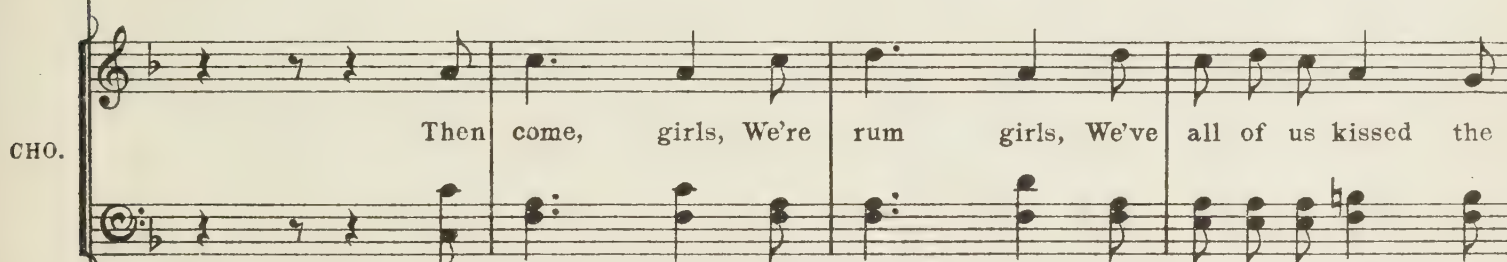
why, girls, be shy girls? You've no - thing much else to do, — So

SÉR. 

what do you say To end - ing the day By kiss - ing the bride - groom

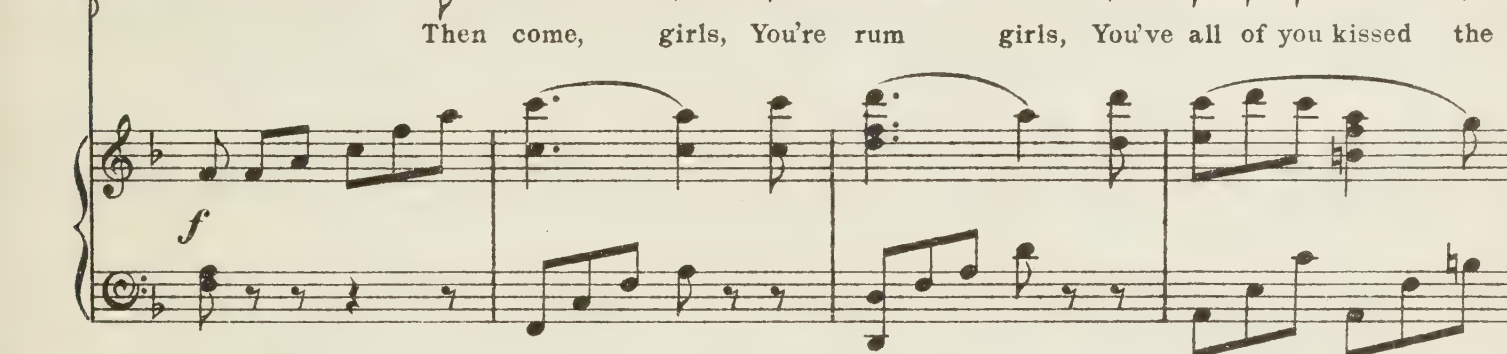
SÉR. 

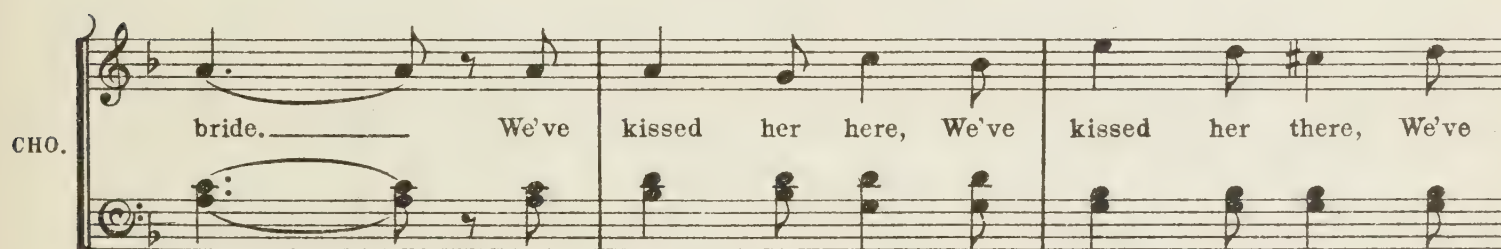
too?

CHO. 

Then come, girls, We're rum girls, We've all of us kissed the

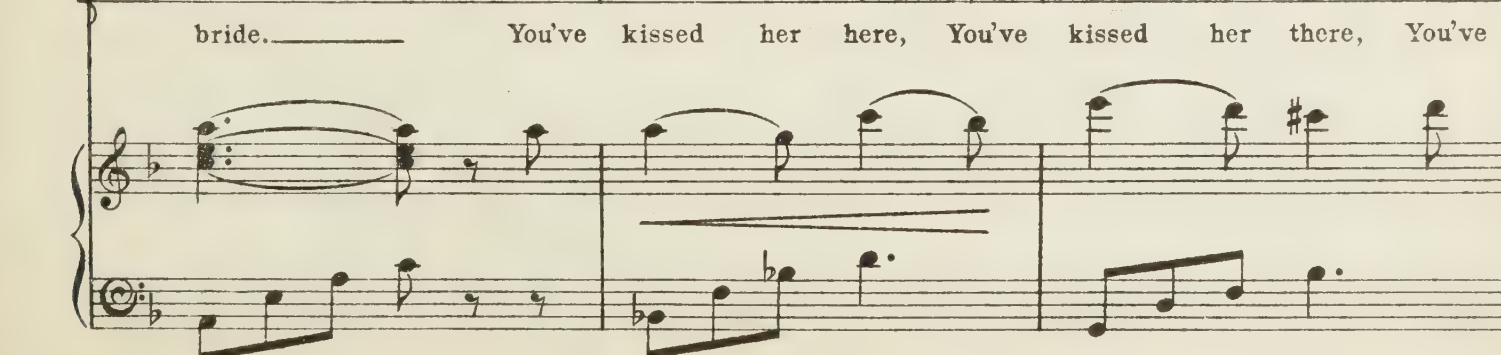
Then come, girls, You're rum girls, You've all of you kissed the



CHO. 

bride. We've kissed her here, We've kissed her there, We've

bride. You've kissed her here, You've kissed her there, You've



CHO. kissed her on ev - 'ry side. ——— Oh, why, girls, be shy girls? We've

kissed her on ev - 'ry side. ——— Oh, why, girls, be shy girls? You've

CHO. no thing much else to do, ——— So what do you say To end ing the day By

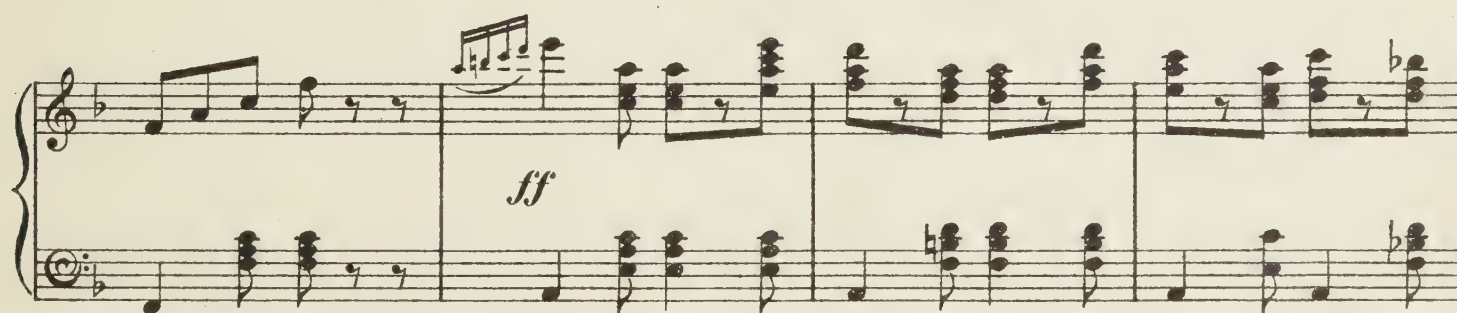
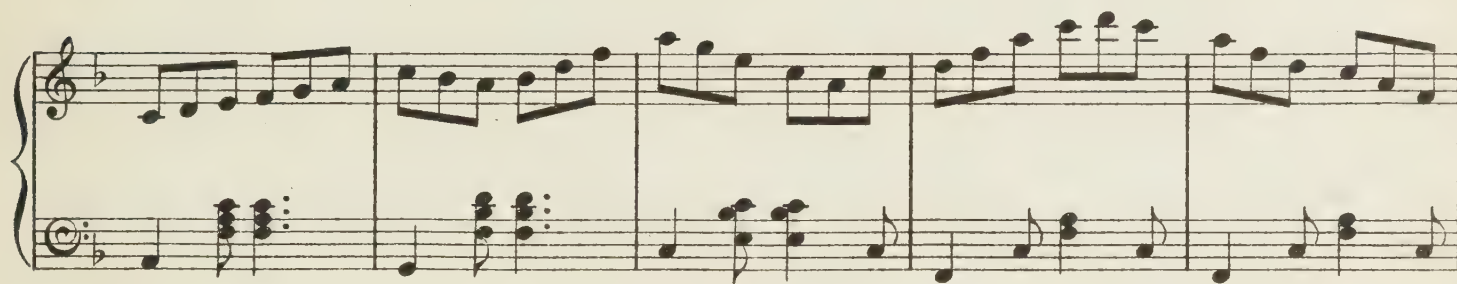
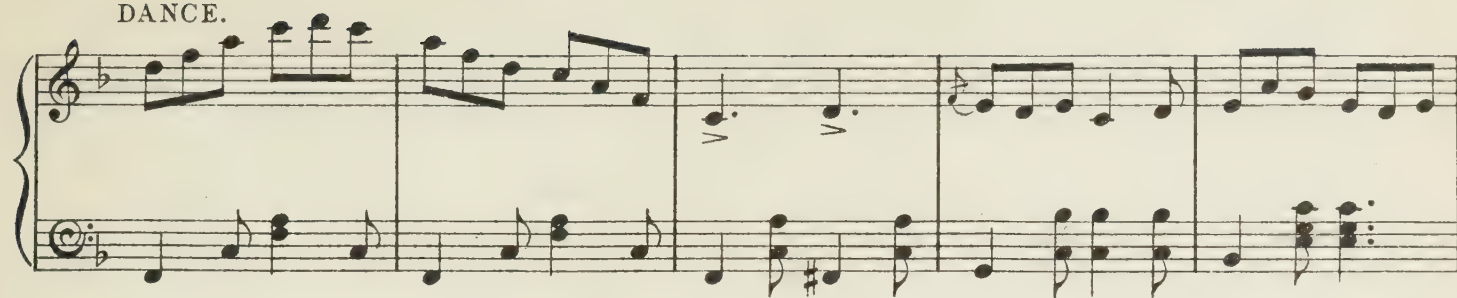
no thing much else to do, ——— So what do you say To end ing the day By

CHO. 1. kissing the bridegroom too? 2. I too?

kissing the bridegroom too? too?

1. 2.

DANCE.



This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat). The notation includes various musical elements such as eighth notes, quarter notes, half notes, and full notes, often grouped with beams. There are also rests, slurs, and dynamic markings like *z* (piano) and *f* (forte). The first system features a prominent treble staff melody with a slur over the first two measures. The second system shows a more active bass staff with eighth-note patterns. The third system includes a large slur over the first two measures of the treble staff. The fourth system features a series of slurs and ties across both staves. The fifth system concludes with a final cadence in the bass staff.

Nº 9.

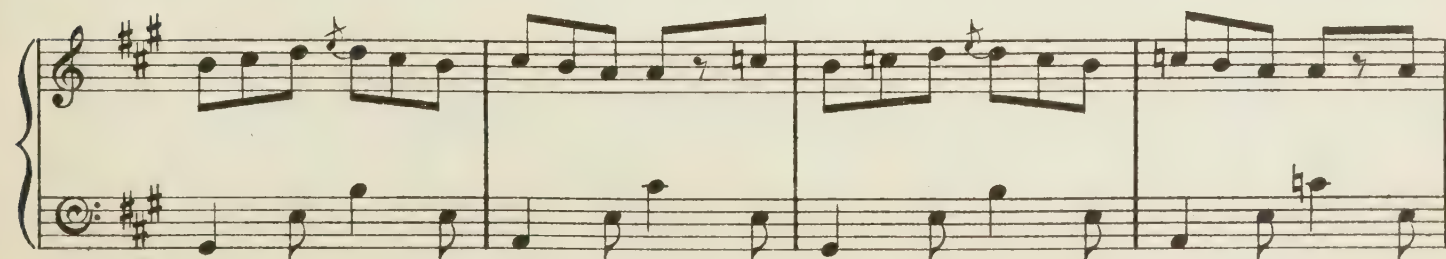
CHORUS and SONG. (Agatha.)

Allegro.

Piano.

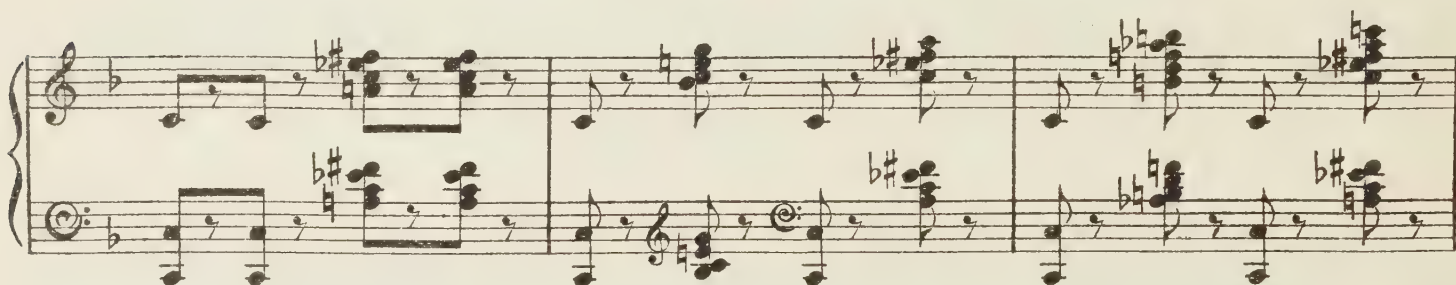
ff

(dialogue.)





L'istesso tempo.



TENORS. *p*

When not engaged in fight - ing with our

BASSES.

When not engaged in fight - ing with our

f *p*

CHO. coun - try's foe, — Or march - ing and pa - rad - ing ma - ny hun - dred strong, We're

coun - try's foe, — Or march - ing and pa - rad - ing ma - ny hun - dred strong, We're

CHO. *cresc.* ve - ry much like or - din - a - ry men you know — We don't keep up our Na - tion - al "re-

ve - ry much like or - din - a - ry men you know — We don't keep up our Na - tion - al "re-

cresc.

CHO. - serve" for long — *f* Eyes front! Right a - bout turn! *f* If we look ra - ther stern, You *p*

- serve" for long — *f* Eyes front! Right a - bout turn! *f* If we look ra - ther stern, You *p*

CHO. real - ly mus - n't mind us for it's just our way — Quick march! No, it's too hot,

CHO. Left wheel! Certainly not. The Na - tion - al Reserve has got a hol - i - day!

CHO. Mark time! Shoulder your arms, Then stand at ease! Dis - miss!

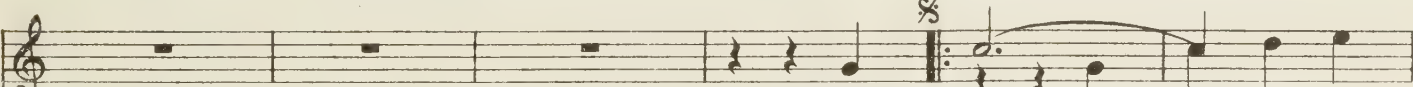
No 10.

SONG (Agatha) and CHORUS.

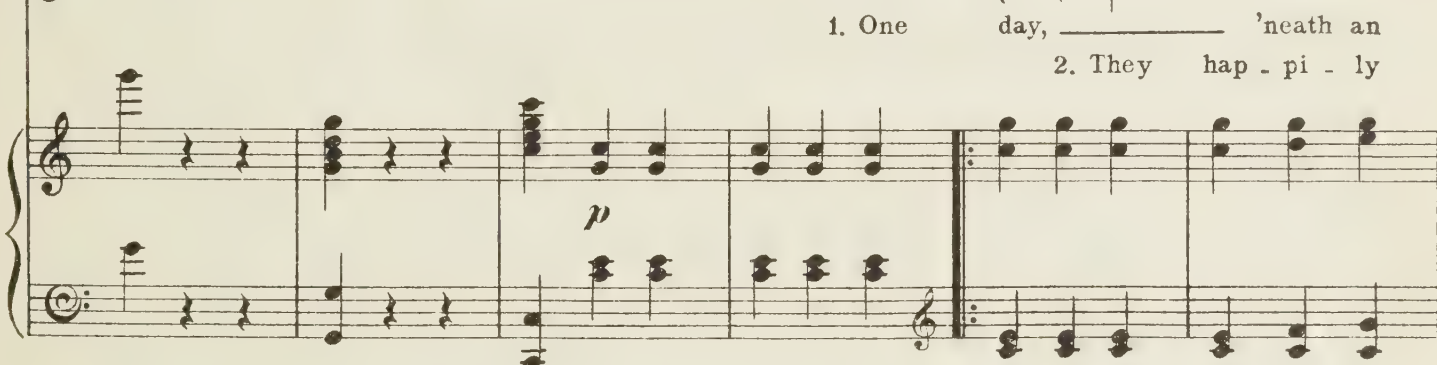
"THE BLOOM OF AN APPLE TREE."


Agatha. 

Piano. 

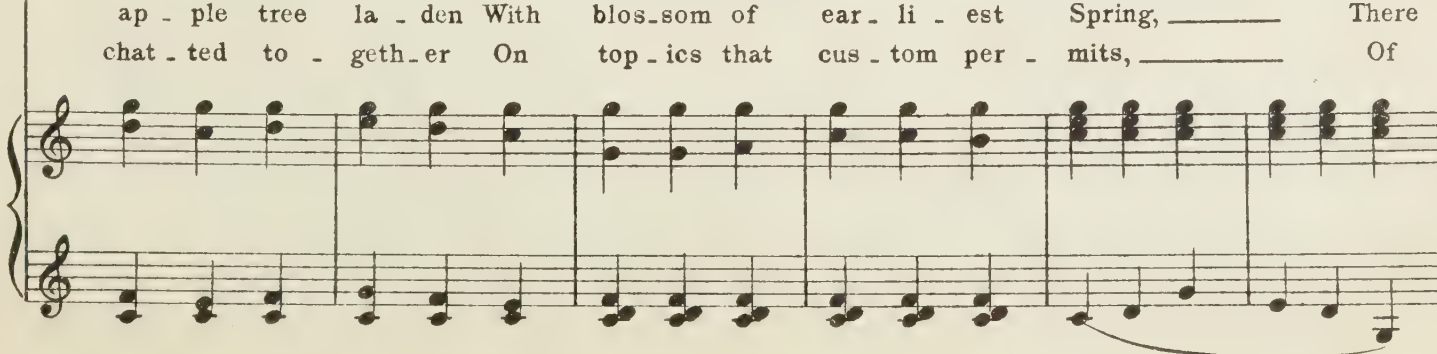
AGA. 

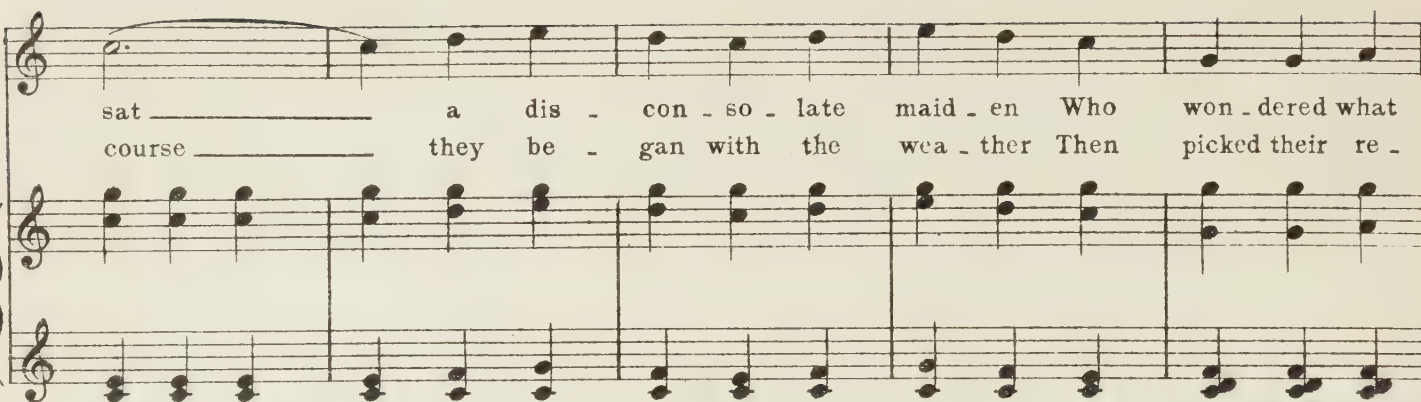
1. One day, _____ 'neath an
2. They hap - pi - ly



AGA. 

ap - ple tree la - den With blos - som of ear - li - est Spring, _____ There
chat - ted to - geth - er On top - ics that cus - tom per - mits, _____ Of

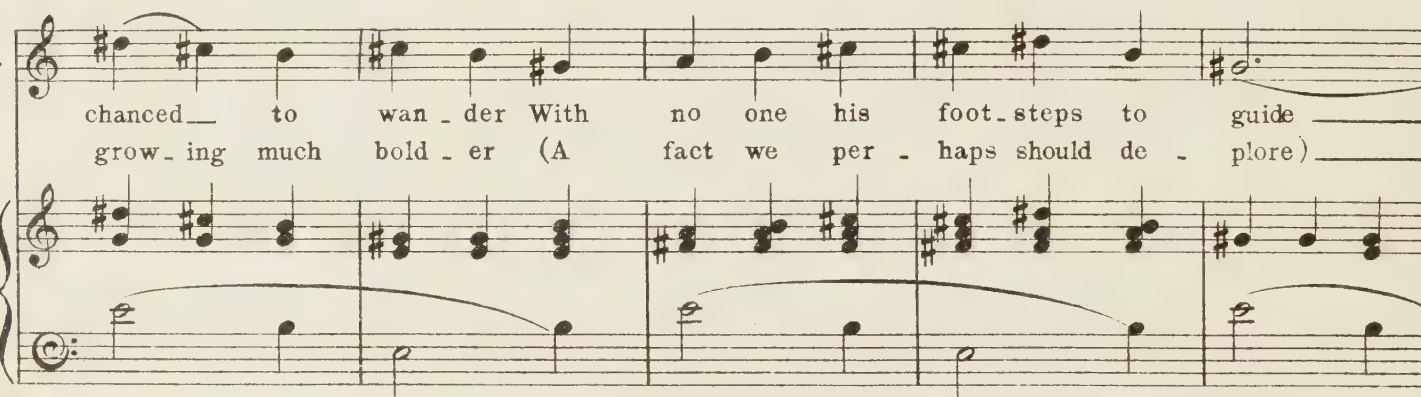


AGA. 


sat _____ a dis - con - so - late maid - en Who won - dered what
course _____ they be - gan with the wea - ther Then picked their re -

AGA. 

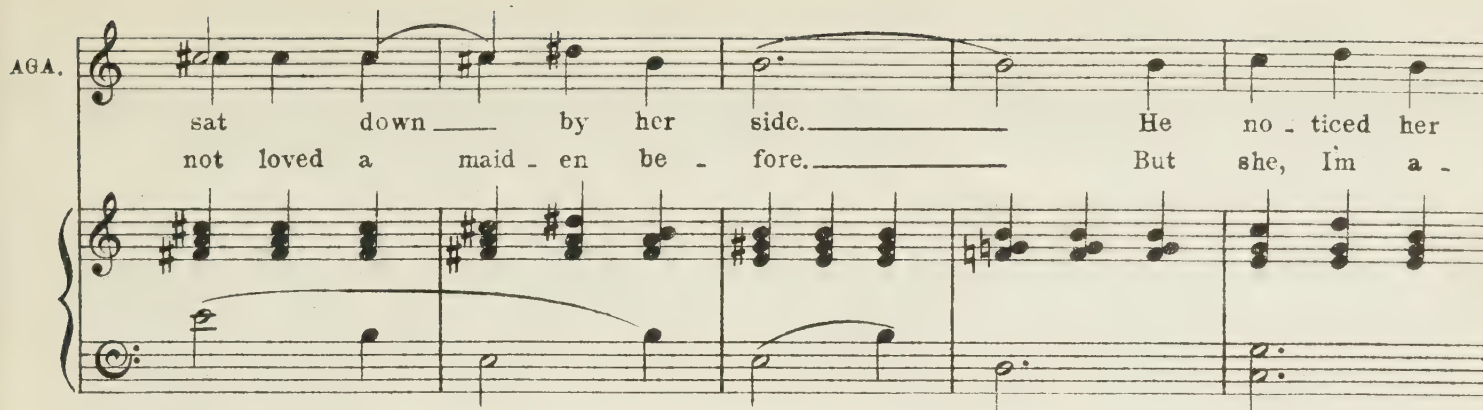
For - tune might bring _____ A young man _____ that way
- la - tions to bits _____ Till pres - ent - ly

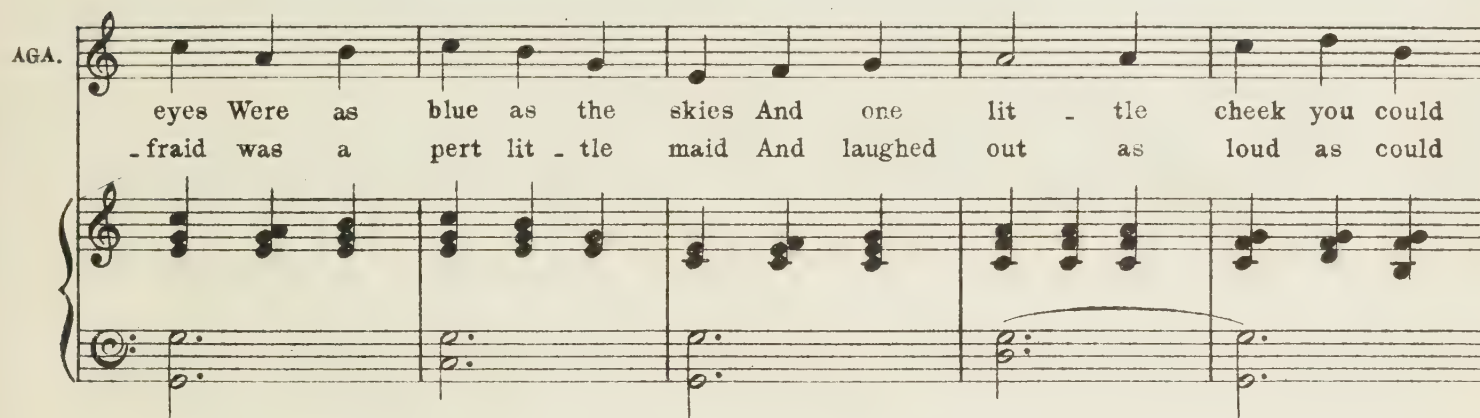
AGA. 

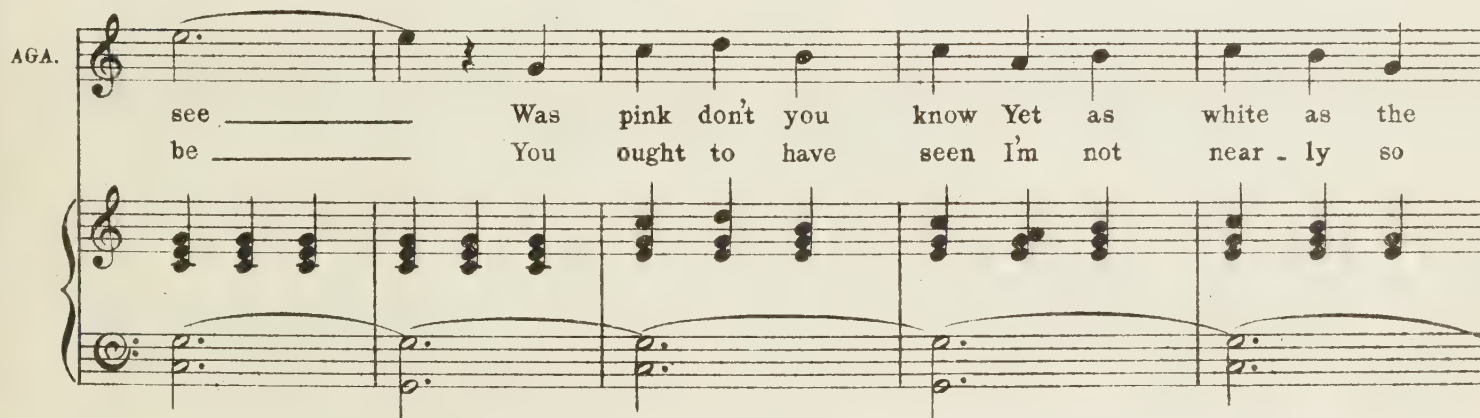
chanced _____ to wan - der With no one his foot - steps to guide _____
grow - ing much bold - er (A fact we per - haps should de - plore) _____

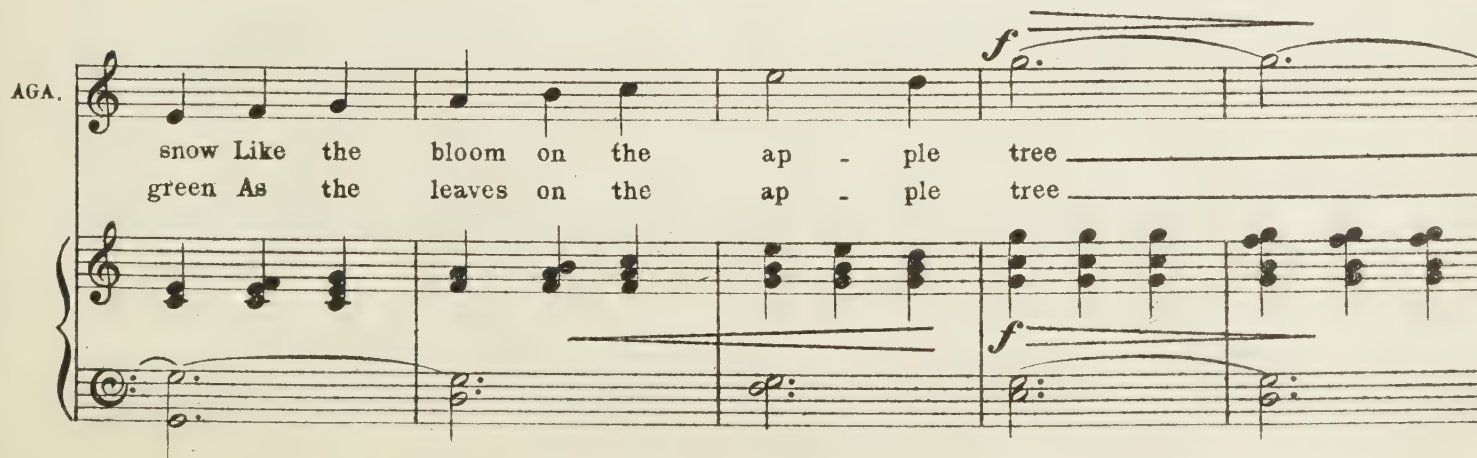
AGA. 

— And see - ing the maid o - ver yon - der He came and
— The young man _____ in _____ con - fi - dence told her He'd

AGA. 
 sat down by her side. He no - ticed her
 not loved a maid - en be - fore. But she, I'm a -

AGA. 
 eyes Were as blue as the skies And one lit - tle cheek you could
 - afraid was a pert lit - tle maid And laughed out as loud as could

AGA. 
 see _____ Was pink don't you know Yet as white as the
 be _____ You ought to have seen I'm not near - ly so

AGA. 
 snow Like the bloom on the ap - ple tree
 green As the leaves on the ap - ple tree

AGA.

CHO.

p

White as the snow
Near - ly so green

White as the snow
Near - ly so green

Like the bloom on the
As the leaves on the

p

AGA.

CHO.

White as the snow
Near - ly so green

White as the snow
Near - ly so green

ap - ple tree
ap - ple tree

White as the snow
Near - ly so green

p

cresc.

AGA. *cresc.*

Yet as white as the snow Like the bloom on the ap - ple
 I'm not near - ly so green As the leaves on the ap - ple

CHO.

Like the bloom on the ap - ple
 As the leaves on the ap - ple

f

cresc.

f

AGA.

tree!
 tree!

3. Said

CHO.

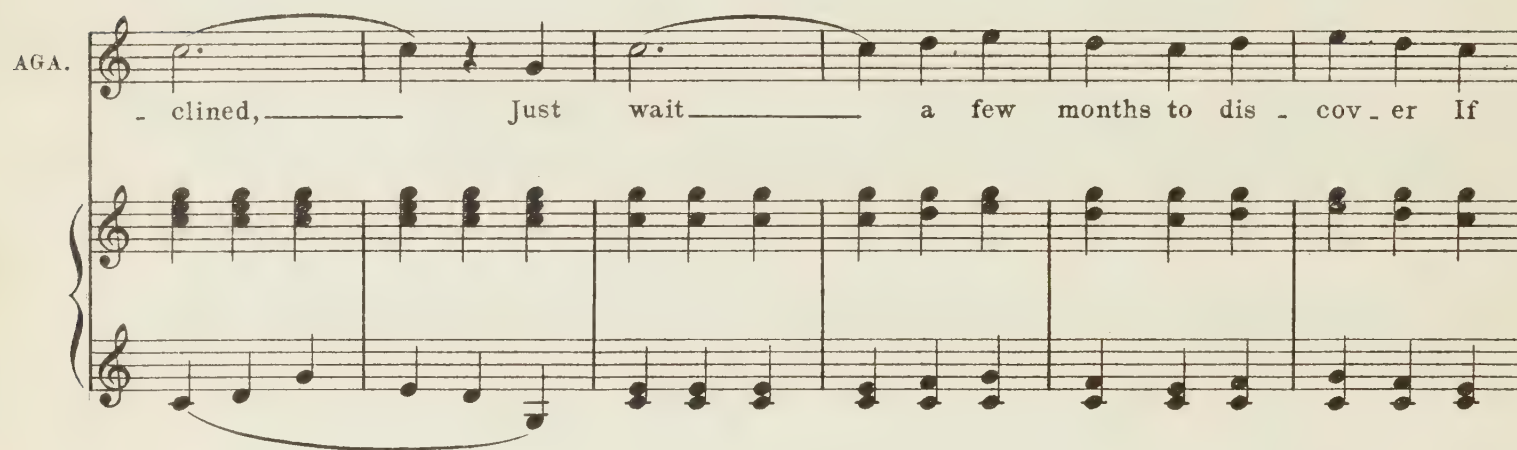
tree!
 tree!

f

AGA. she, _____ though to pose as my lov_er, To - day you no doubt are in -



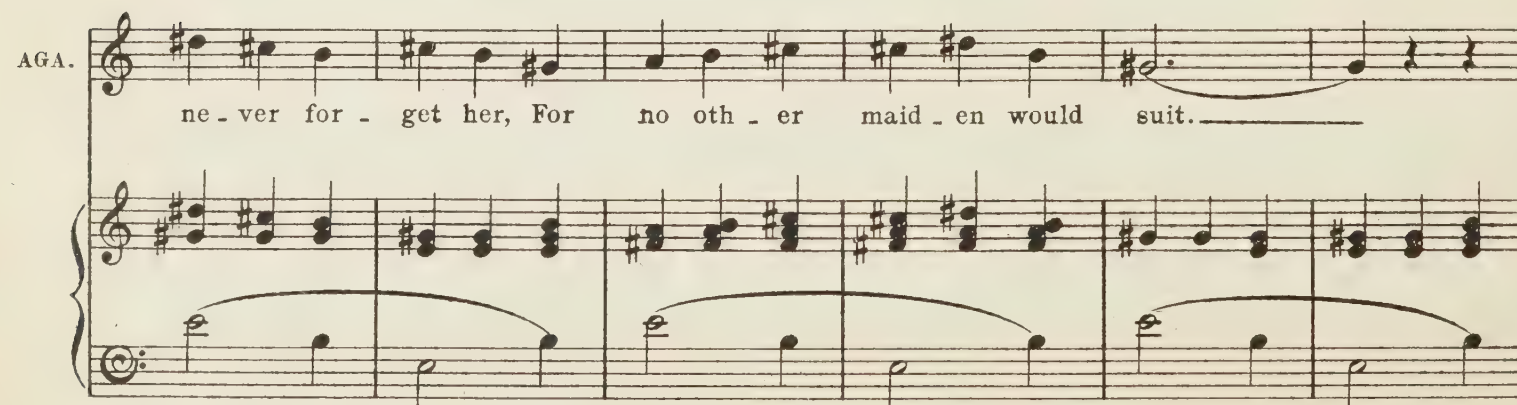
AGA. - clined, _____ Just wait _____ a few months to dis - cov_er If



AGA. real - ly you know your own mind. _____ He said he _____ would



AGA. ne - ver for - get her, For no oth - er maid - en would suit. _____



AGA. And so — in the Au-tumn he met her In time for the pick of the

AGA. fruit. — Said he "I am here, will you mar-ry me dear? Ah! say

AGA. what your an-swer will be?" — She hung down her head and blushed

AGA. ro-sy and red As the fruit on the ap-ple tree. —

AGA.

CHO.

Ro - sy and red, — ro - sy and red — As the fruit on the

Ro - sy and red, — ro - sy and red — As the fruit on the

p

AGA.

CHO.

ap - ple tree, Ro - sy and red, ro - sy and red,

ap - ple tree, Ro - sy and red —

p *cresc.*

p *cresc.*

The image shows a page from a musical score for the hymn "The Fruit of the Tree." It features three staves: a solo voice part for the AGA (Angels/Gospel Artists), a choral part for the CHO (Choir), and a piano accompaniment. The AGA part begins with a *cresc.* (crescendo) marking. The lyrics are: "And blushed ro - sy and red As the fruit on the ap - ple". The piano accompaniment also includes a *cresc.* marking. The score is written in G major (one sharp) and 4/4 time. The AGA part is in treble clef, the CHO part is in treble and bass clefs, and the piano part is in treble and bass clefs. The lyrics are written below the corresponding staves.

AGA. *cresc.*
And blushed ro - sy and red As the fruit on the ap - ple

CHO.
As the fruit on the ap - ple
As the fruit on the ap - ple

cresc.

The image shows a musical score for a piece titled "The Tree". It is arranged for three parts: AGA. (Alto), CHO. (Chorus), and Piano accompaniment.

The AGA. part is written on a single staff with a treble clef. It begins with a treble rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The rest of the staff contains whole rests.

The CHO. part consists of two staves. The upper staff has a treble clef and begins with a treble rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lower staff has a bass clef and begins with a bass rest, followed by a half note F3, a quarter note G3, and a quarter note A3. The rest of the staves contain whole rests.

The Piano accompaniment is written on two staves. The upper staff has a treble clef and the lower staff has a bass clef. The piece begins with a forte (*f*) dynamic. The tempo/mood markings are *accel.* (accelerando), *al* (ad libitum), and *fine*. The piano part features a melody in the right hand and a supporting bass line in the left hand, ending with a final chord.

Nº 11.

DUET. (Hélène and Florestan.)

Allegretto.

Piano.

HÉL. Trot here and there, Take care, take care, Nev - er slip - ping,

FLO. Trot here and there, Take care, take care, Nev - er slip - ping,

p stacc. *poco cresc.*

HÉL. Nev - er trip - ping, Dear lit - tle don - key, Trot - ting here and there, Take care take

FLO. Nev - er trip - ping, Dear lit - tle don - key, Trot - ting here and there, Take care take

HÉL. 
care! A bunch of carrots soon shall be your fare — Trot here and there,

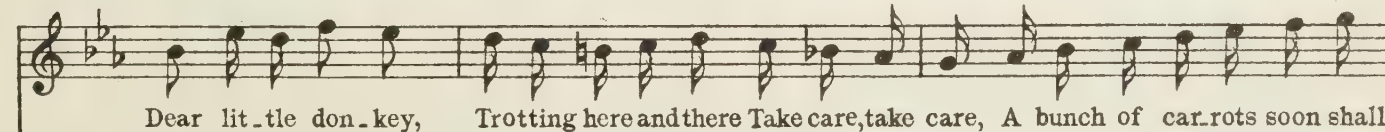
FLO. 
care! A bunch of carrots soon shall be your fare Trot here and

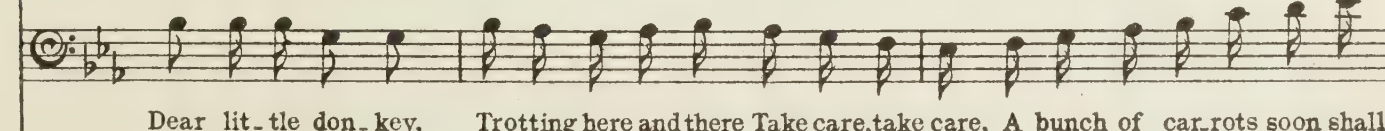


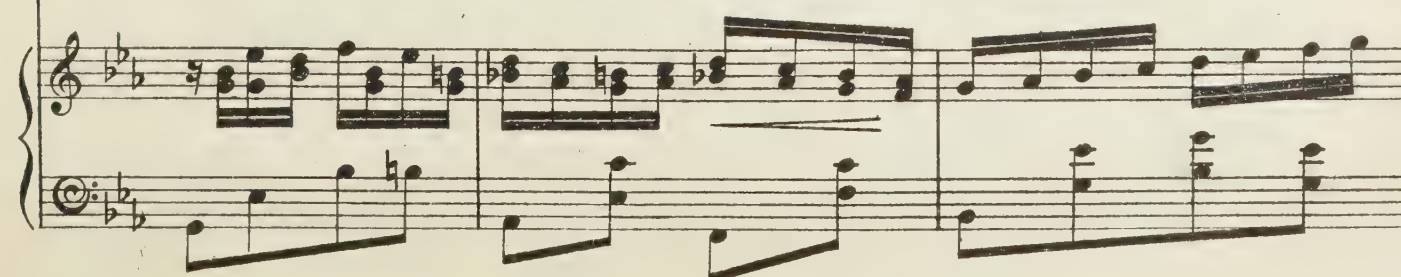
HÉL. 
Take care, take care, Nev - er slip - ping, Nev - er trip - ping,

FLO. 
there, Take care, take care, Nev - er slip - ping, Nev - er trip - ping,



HÉL. 
Dear lit - tle don - key, Trotting here and there Take care, take care, A bunch of car - rots soon shall

FLO. 
Dear lit - tle don - key, Trotting here and there Take care, take care, A bunch of car - rots soon shall



HÉL.  I'm a - fraid.

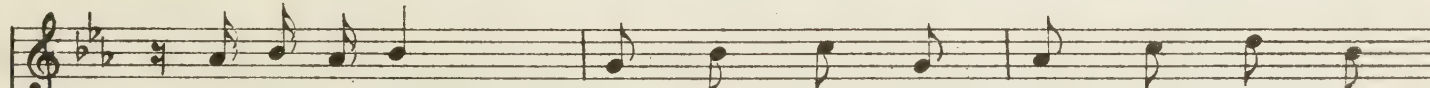
FLO.  It's less ca - pri - cious though, I fear, Than


 *cresc.*

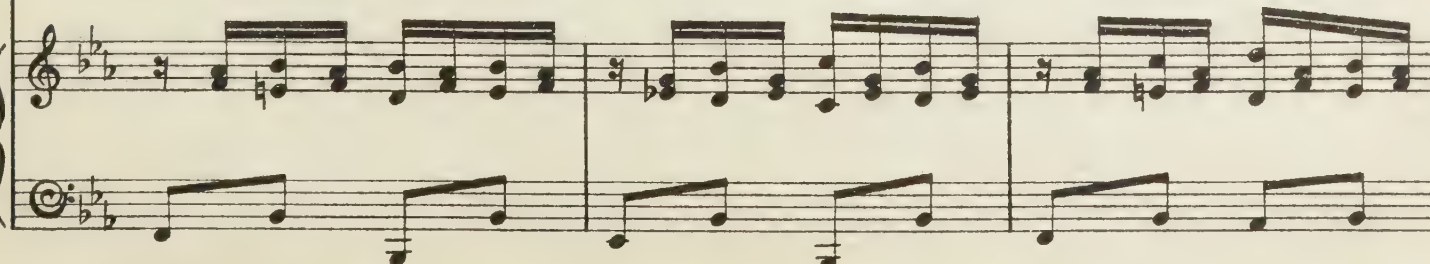
HÉL.  Trot here and there,

FLO.  one co - quet - tish lit - tle maid! Trothere and

 *p*

HÉL.  Take care, take care! Nev - er slip - ping, Nev - er trip - ping.

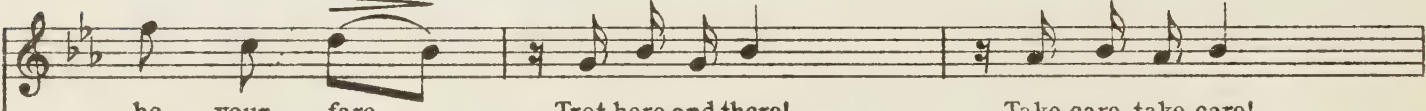
FLO.  there, Take care, take care! Nev - er slip - ping, Nev - er trip - ping.

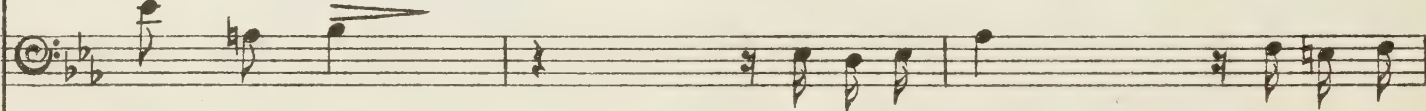



HÉL.  Dear lit - tle don - key, Trotting here and there, Take care, take care, A bunch of carrots soon shall

FLO.  Dear lit - tle don - key, Trotting here and there, Take care, take care, A bunch of carrots soon shall



HÉL.  be your fare. Trot here and there! Take care, take care!

FLO.  be your fare. Trot here and there! Take care, take



HÉL.  Nev - er slip - ping, Nev - er trip - ping. Dear lit - tle don - key,

FLO.  care! Nev - er slip - ping, Nev - er trip - ping. Dear lit - tle don - key,



HÉL.
Trotting here and there, Take care take care! A bunch of carrots soon shall be your fare.

FLO.
Trotting here and there, Take care take care! A bunch of carrots soon shall be your fare.

HÉLÈNE
I've

HÉL.
robbed the fields of many a treasure, Blossoms fair and sweet to smell!

espressivo

FLORESTAN.

And, with a greed beyond all measure, She has pluck'd my heart as well.

R.H.

HÉL.

But - ter - cups, they fade - for - thirst, And pop - pies droop - ing

HÉL.

with the heat FLORESTAN.

I'd like to ques - tion first the pe - tals

cresc.

HÉL.

Trot here and there.

FLO.


of the mar - gue - rite! Trot here and


p

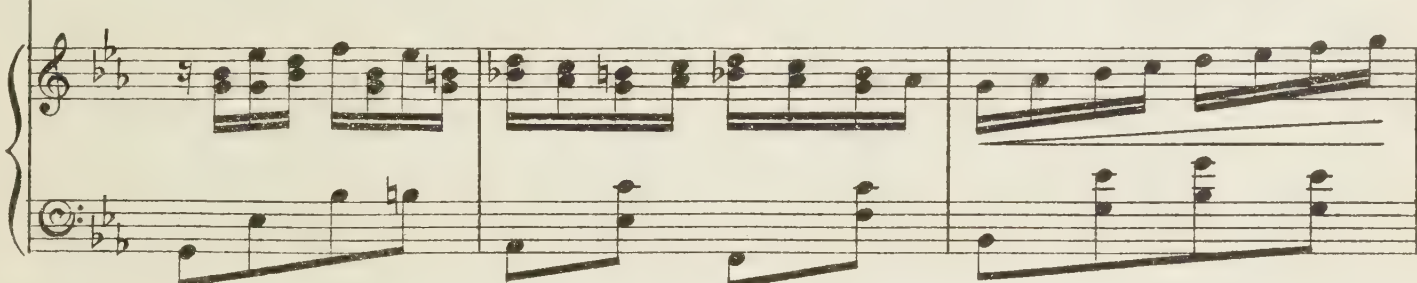
HÈL.  Take care take care, Ne - ver slip - ping Ne - ver trip - ping

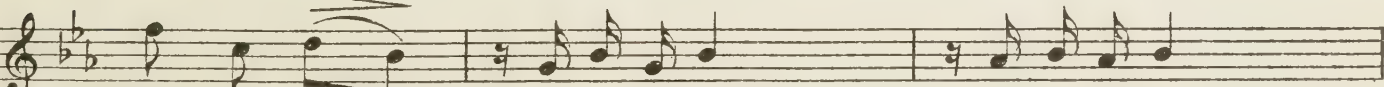
FLO.  there, Take care take care, Never slip - ping Ne - ver trip - ping

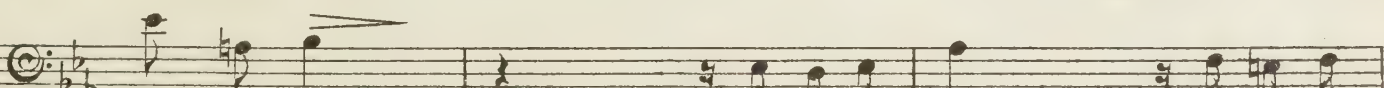

poco cresc.

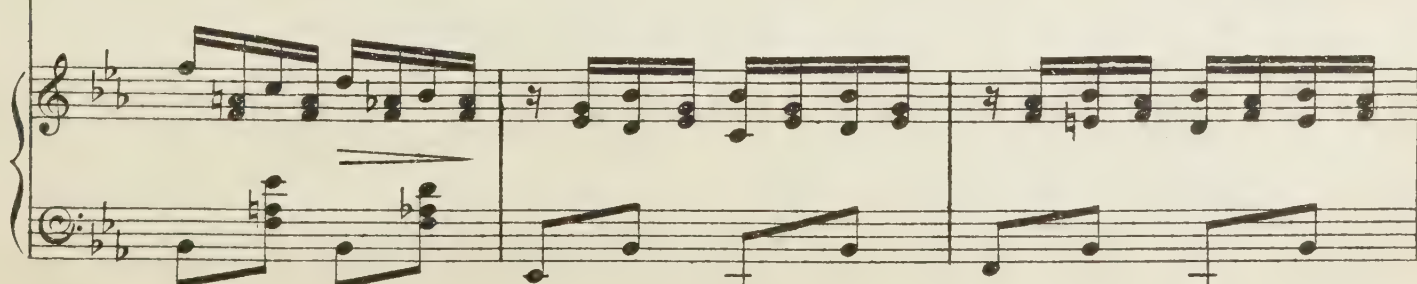
HÈL.  Dear lit-tle don-key, Trot-ting here and there, Take care, take care, A bunch of car-rots soon shall

FLO.  Dear lit-tle don-key, Trot-ting here and there, Take care, take care, A bunch of car-rots soon shall



HÈL.  be your fare — Trot here and there, Take care take care,

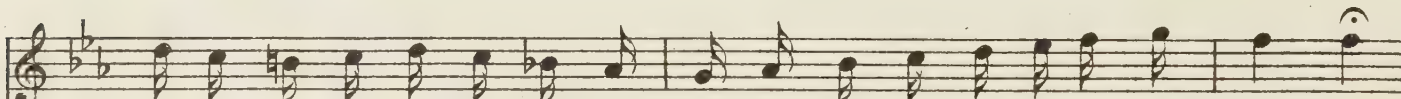
FLO.  be your fare Trot here and there, Take care take

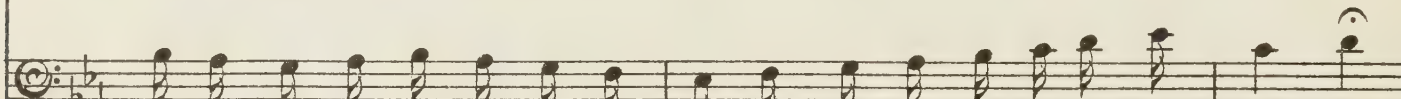


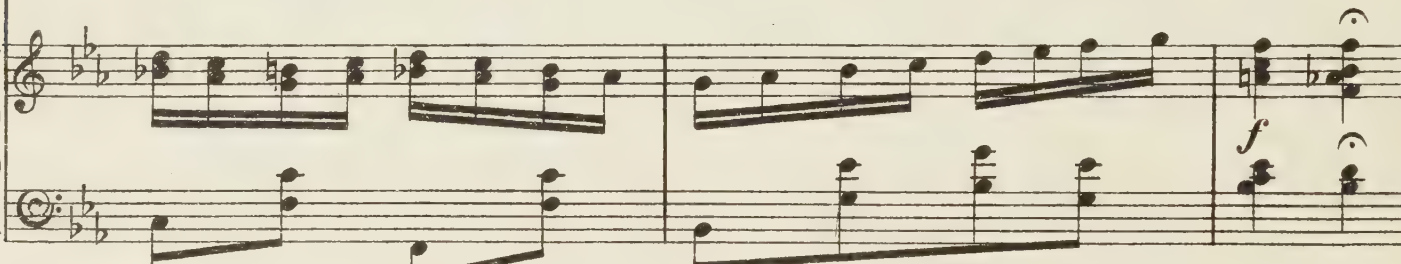
HEL.  Ne - ver slip - ping, Ne - ver trip - ping, Dear lit - tle don - key,

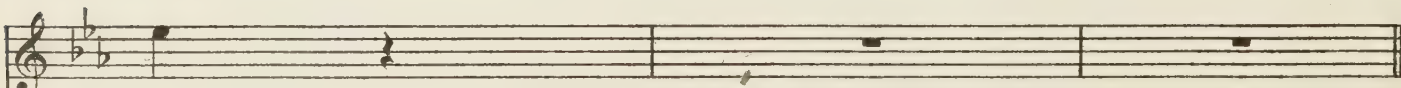
FLO.  care, Ne - ver slip - ping, Ne - ver trip - ping, Dear lit - tle don - key,

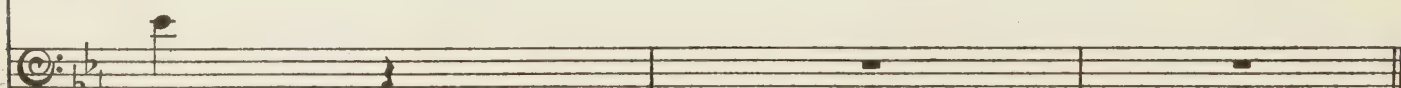



HEL.  Trot - ting here and there, Take care, take care, A bunch of car - rots soon shall be your

FLO.  Trot - ting here and there, Take care, take care, A bunch of car - rots soon shall be your



HEL.  fare.

FLO.  fare.



Nº 12.

DUET. (Hélène and Florestan.)

"THE SWING SONG."

Moderato con moto.

Hélène.

Florestan.

You are laugh - ing, ah! tell me

Moderato con moto.

Piano.

p

HÉL.

Mayn't I laugh, sir? why should you mind?

FLO.

why!

You're a -

HÉL.

You sigh for me? That's ve - ry

FLO.

- mused be - cause I — sigh.

HÉL. kind, That's ve - ry kind!

FLO. Your pi - ty now on me be -

HÉL. This eve - ning you'll re - peat, I

FLO. - stow I ne - ver loved un - til to - day.

HÉL. know, The same words to your fi - an - cée. Ah! yes in - deed. Your fi - an -

FLO. My fiancée?

HÉL. *cée.* To her you'll whisper soft and low The compliments you pay!—

FLO. She will

FLO. not be the same as you,—— Nor half so charming, that I'll swear.—— For

FLO. will she have your eyes of blue? Your voice that is—— so sweet to hear?——

p

HÉLÈNE. All ve-ry well! But you know, one can ne-ver tell.

FLO. Ah! I

FLO

vow that now I have met you, Vé - ro - nique, I shall not for - get you!

HÉLÈNE

Time will show. Ah, soon we shall see.

Tempo di Valse moderato.

HÉL

Wheth - er you are faith - ful to me.

HÉL

We soon shall see. Swing

rall. *a tempo*

rall. *pp a tempo*

HÉL. high, swing low, Swing to, swing fro, The way they set

HÉL. wed - ding bells swing - ing you know In rhyth - mic rhyme, Keep

HÉL. tune and time — As though you were ring - ing your bri - dal

HÉL. chime! FLORESTAN. The

Swing high, swing low, Swing to, swing fro, But

cresc.

HÉL. way they set wed-ding bells swing-ing, you know! In rhyth - mic

FLO. you're the belle that I ring you know! In rhyth - mic

cresc.

HÉL. rhyme Keep tune and time— As though you were ring - ing your

FLO. rhyme Keep tune and time Ah would it were our

dim.

HÉL. bri - dal chime! Our mer-ry bri - dal chime!


FLO. bri - dal chime! Our mer-ry bri - dal chime!

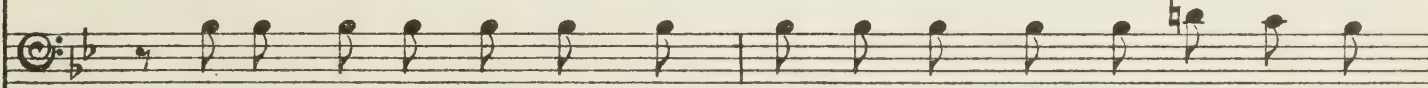
Tempo primo.

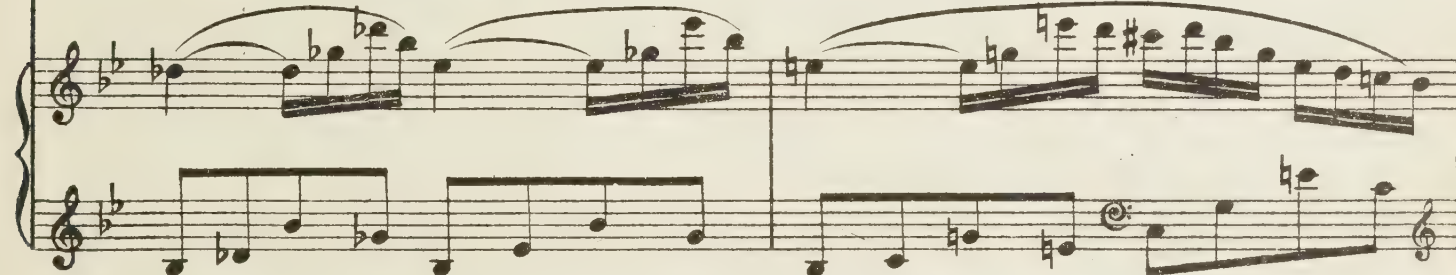
HÉL.  But I am as grave now as

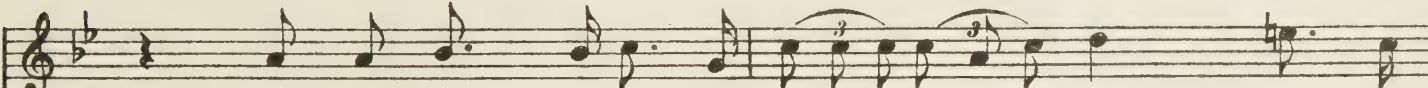
FLO.  Sweet - heart! Be ser_i_ous, I pray.

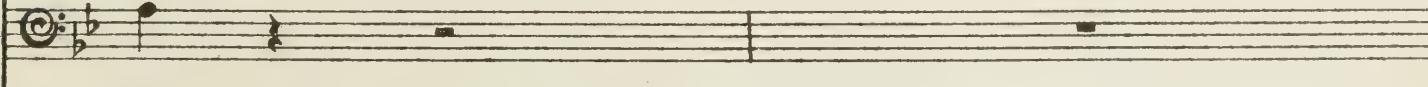


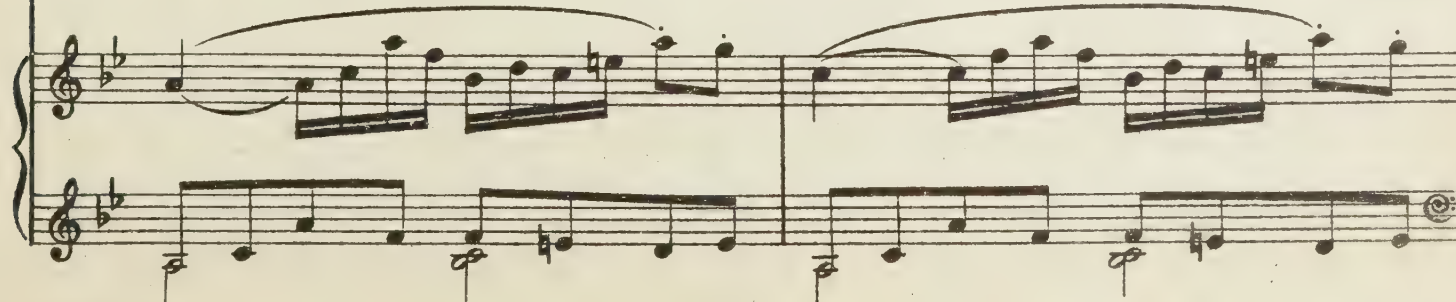
HÉL.  you!

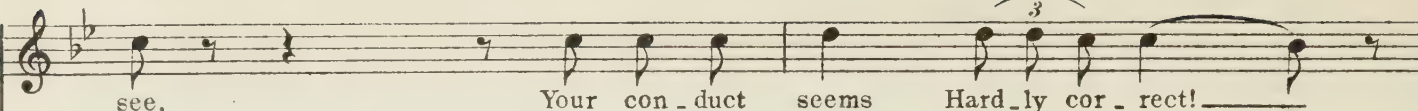
FLO.  Why do you mock at all I say, Ah tell me that you love me

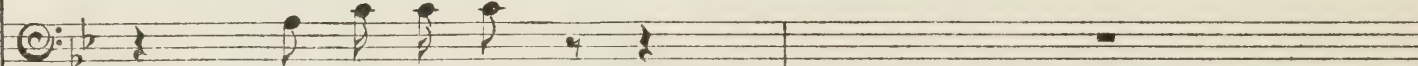


HÉL.  But al - as! your bride - e - lect, I'd best stealing her bride - groom, You


FLO.  too.

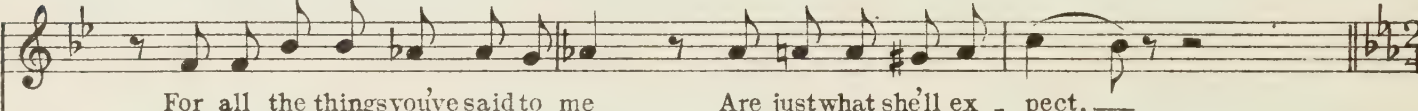


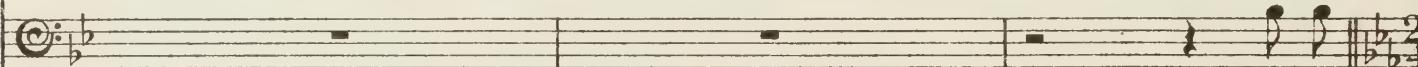
HÉL.  see. Your con - duct seems Hard - ly cor - rect! —

FLO. 


My fi - an - cée



HÉL.  For all the things you've said to me Are just what she'll ex - pect. —

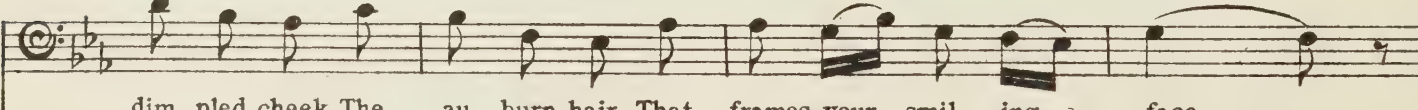
FLO. 


She'll have



FLO.  naught that can well com - pare — With all your charm and girl - ish grace — The



FLO.  dim - pled cheek, The au - burn hair That frames your smil - ing — face. —



HÉLÈNE.

FLO. All ve-ry well But, you know, One can nev-er tell!

I

FLO. vow that now that I have met you Ve-ro-nique, I shall not for-get you!

cresc. *dim.*

HÉLÈNE.

Time will show. Ah, soon we shall see

Tempo di Valse moderato.

HÉL. Whe-ther you are faith-ful to me

p

HÉL. *rall.* *a tempo*

We soon shall see. Swing

a tempo

rall. *pp*

HÉL. *legato.*

high, Swing low, Swing to, Swing fro. The way they set

HÉL.

wed - ding bells swing - ing, you know! In rhyth - mic rhyme, Keep

HÉL.

tune and time— as though you were ring - ing your bri - dal

HÉL.

chime

The

FLORESTAN.

Swing high, Swing low, Swing to, Swing fro But

*p**cresc.*

HÉL.

way they set wed - ding bells swing - ing, you know. In rhyth - mic

FLO.

you're the belle that I ring you know. In rhyth - mic

cresc.

HÉL.

rhyme keep tune and time_ As tho' you were ring - ing your

FLO.

rhyme keep tune and time Ah would it were our

HÉL. 
 bri - - dal chime! Our mer - ry bri - - dal


FLO. 
 bri - - dal chime! Our mer - ry bri - - dal





HÉL. 
 chime! Swing high, Swing low, Swing to, Swing

FLO. 
 chime! Swing high, Swing low, Swing to, Swing



HÉL. 
 fro! _____

FLO. 
 fro! _____



No. 13.SONG. (Denise.)
"MY LITTLE HUBBY"

Denise. *Allegro.*

Piano. *f*

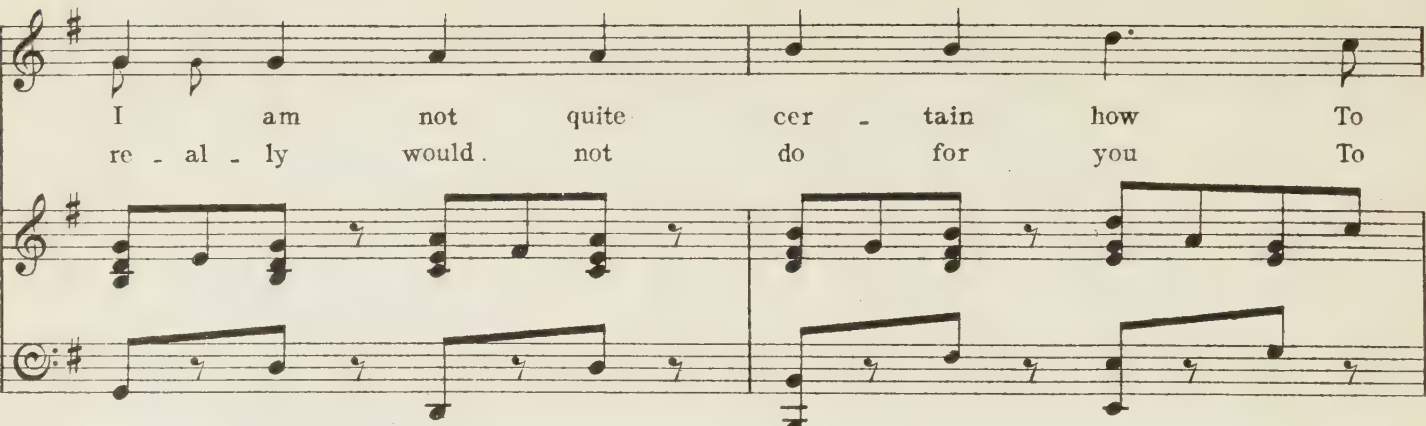
DEN.

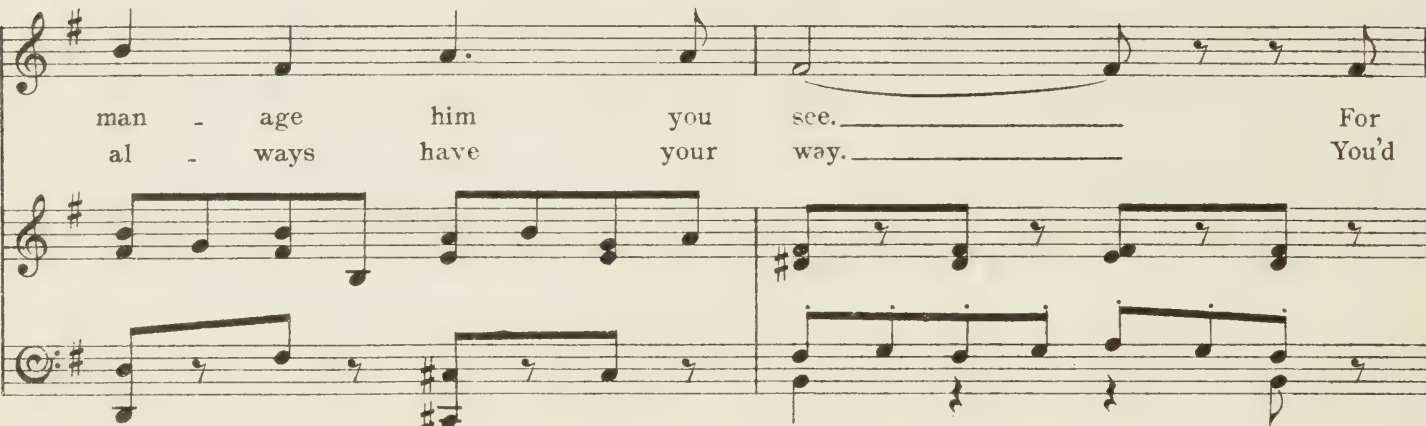
I've got a lit - tle hub - by now to
what's the use of look - ing blue up -

p

DEN.

keep his eye on me. But
- on your wed - ding - day, It

DEN.  I am not quite cer - tain how To
re - al - ly would not do for you To

DEN.  man - age him you see. For
al - ways have your way. You'd

DEN.  though to hon - our and o - bey, I've
bet - ter not at - tempt to scold For

DEN.  pro - mised I'll ad - mit. I
that's a fool - ish plan. But

DEN.

real - ly can - not help to - day, Just —
 try to be as good as gold, And —

DEN.

teas - ing — him a bit. For you're the
 catch — me — if you can. For you're the

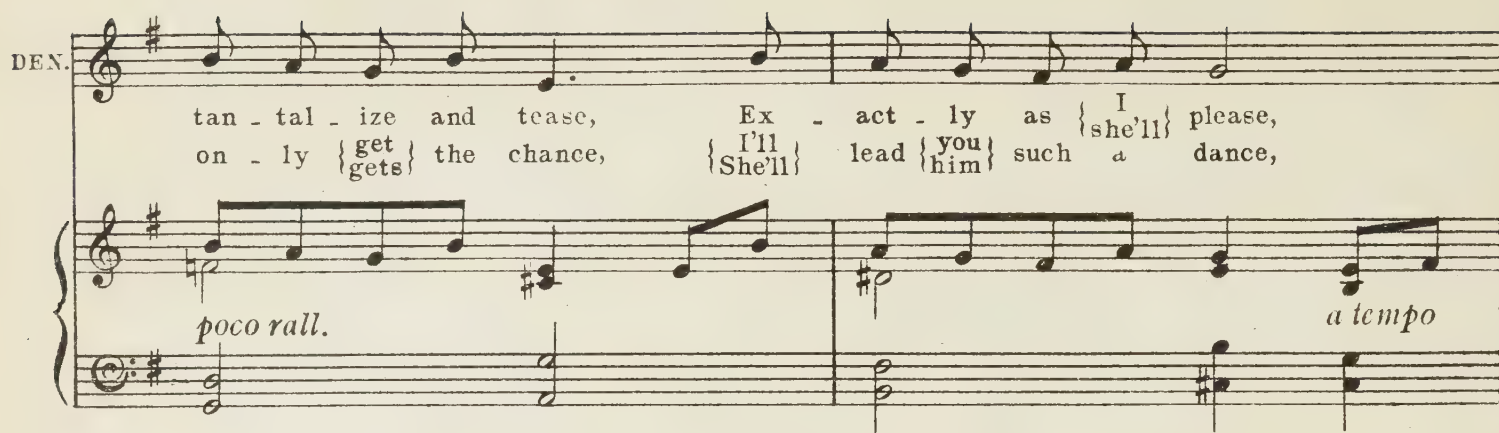
poco rit. *a tempo*

DEN.

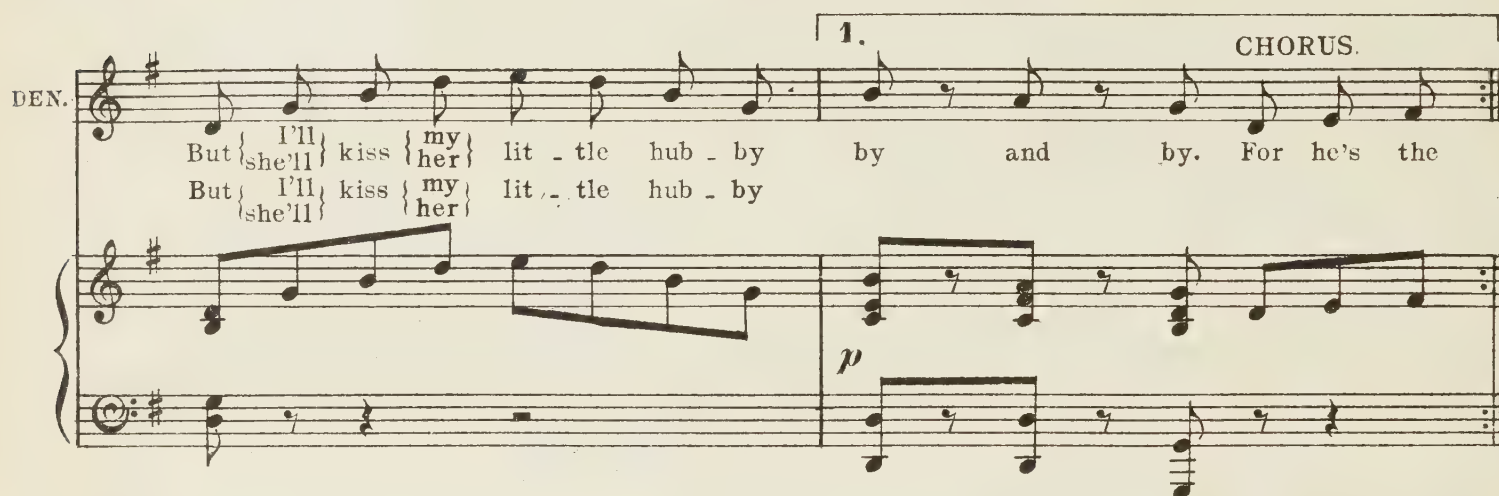
first lit - tle hub - by that { I've } ev - er ev - er had And to
 first lit - tle hub - by that { she's } ev - er ev - er had And to
 first lit - tle hub - by that { I've } ev - er ev - er had And to
 first lit - tle hub - by that { she's } ev - er ev - er had And to

DEN.

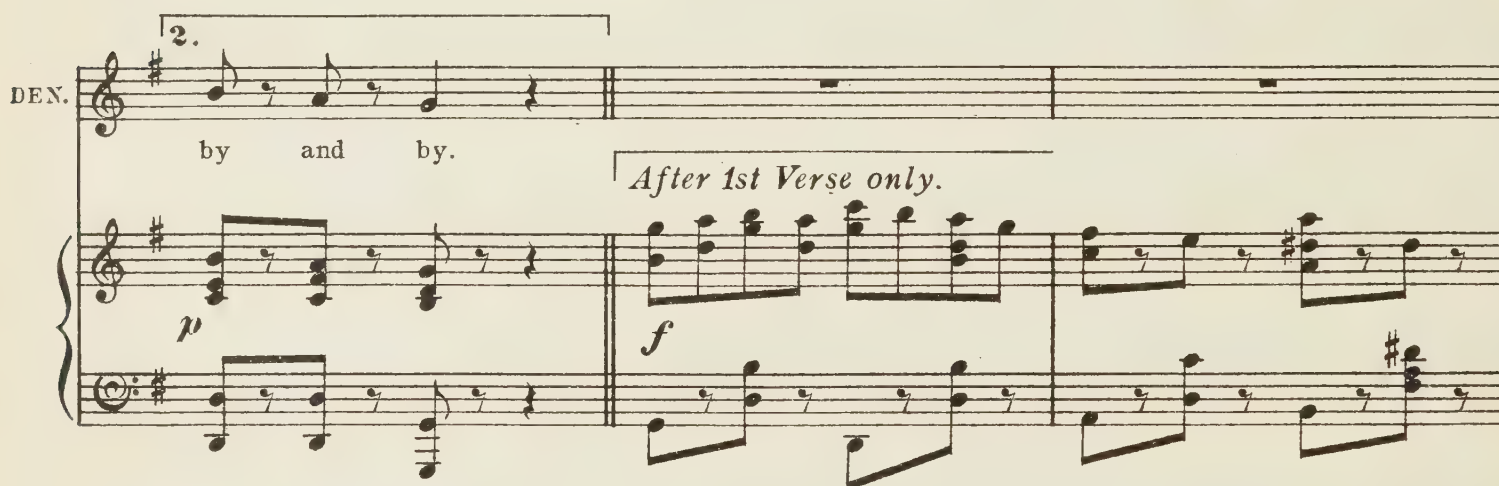
be a lit - tle pa - tient { you } must try. { I shall }
 be a lit - tle pa - tient { he } must try. { She will }
 be a lit - tle pa - tient { you } must try. { If I }
 be a lit - tle pa - tient { he } must try. { If she }

DEN. 

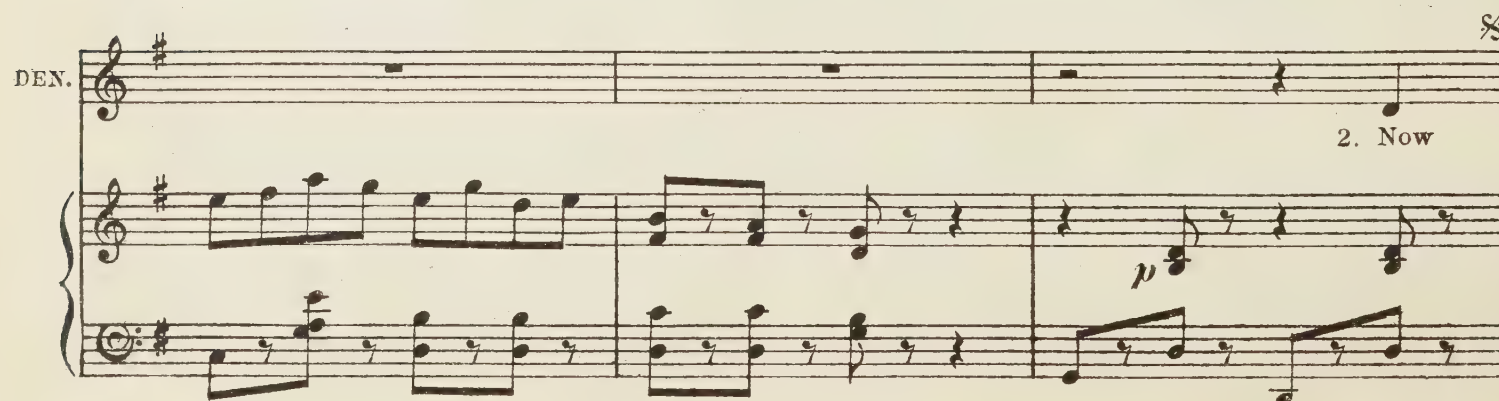
poco rall. *a tempo*

DEN. 

p

DEN. 

p *f*

DEN. 

p

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic marking. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and rests. A first ending bracket is present in the upper staff, leading to a repeat of the preceding musical phrase.

The second system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the one-sharp key signature. The melody in the upper staff continues with eighth and sixteenth notes, and the bass staff provides a steady accompaniment. A first ending bracket is also present in the upper staff, leading to a repeat of the preceding musical phrase.

The third system of musical notation consists of two staves in treble and bass clefs, maintaining the one-sharp key signature. The melody in the upper staff continues with eighth and sixteenth notes, and the bass staff provides a steady accompaniment. A first ending bracket is also present in the upper staff, leading to a repeat of the preceding musical phrase.

The fourth system of musical notation consists of two staves in treble and bass clefs, maintaining the one-sharp key signature. The music begins with a crescendo (*cresc.*) marking. The melody in the upper staff continues with eighth and sixteenth notes, and the bass staff provides a steady accompaniment. A first ending bracket is also present in the upper staff, leading to a repeat of the preceding musical phrase.

The fifth system of musical notation consists of two staves in treble and bass clefs, maintaining the one-sharp key signature. The music begins with a fortissimo (*ff*) marking. The melody in the upper staff continues with eighth and sixteenth notes, and the bass staff provides a steady accompaniment. A first ending bracket is also present in the upper staff, leading to a repeat of the preceding musical phrase.

Nos 13^a & 13^b

INCIDENTAL MUSIC.

Allegro.

Piano.

The musical score is for a piano piece in F# major, 6/8 time, marked Allegro. It consists of four systems of two staves each. The first system shows the piano part with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line at the end of the fourth system.

No 14.

SONG (Agatha.) and CHORUS.

Allegro moderato.

Piano.

First system of the piano introduction. It features a treble and bass staff in D major (two sharps) and 2/4 time. The treble staff has triplet markings over the first three measures. The bass staff has a forte (*f*) dynamic marking.

Second system of the piano introduction. It continues the melody and accompaniment from the first system. The treble staff has triplet markings over the first three measures. The bass staff has a piano (*p*) dynamic marking in the final measure.

AGATHA.

Vocal entry for Agatha. The first staff shows the vocal line with the lyrics: "Sweet Li - sette, so peo - ple say, In the for - est dar'd not". The piano accompaniment is shown in the grand staff below.

AGA.

Continuation of the vocal entry for Agatha. The first staff shows the vocal line with the lyrics: "roam,— From her work she ran straight home, Lest a wolf should come her". The piano accompaniment is shown in the grand staff below.

AGA. *poco rall.*

way. Oh! oh! oh! oh! oh! oh! oh! Wolves keep look - ing out for

poco rall.

AGA. *a tempo.* *rall.*

prey. How she dread - ed ev - 'ry sound, — Ne - ver dar - ing to look

a tempo. *rall.*

AGA. *a tempo.*

round. I'm a - fraid when dan - ger fa - ces, We are ve - ry apt_ to —

a tempo.

AGA.

run. Lads and las - ses, take your pla - ces, Choose your part_ners ev - 'ry -

AGA. *-one!*

I'm a - fraid when dan - ger fa - ces, We are ve - ry apt - to -

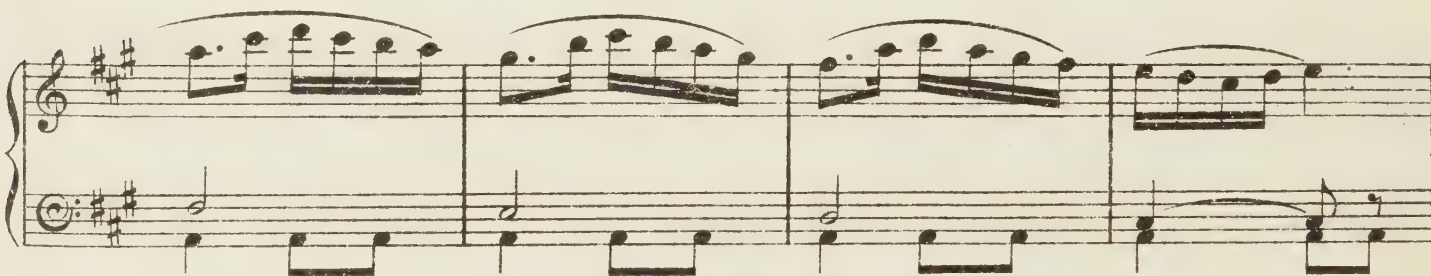
CHO. I'm a - fraid when dan - ger fa - ces, We are ve - ry apt to

I'm a - fraid when dan - ger fa - ces, We are ve - ry apt to

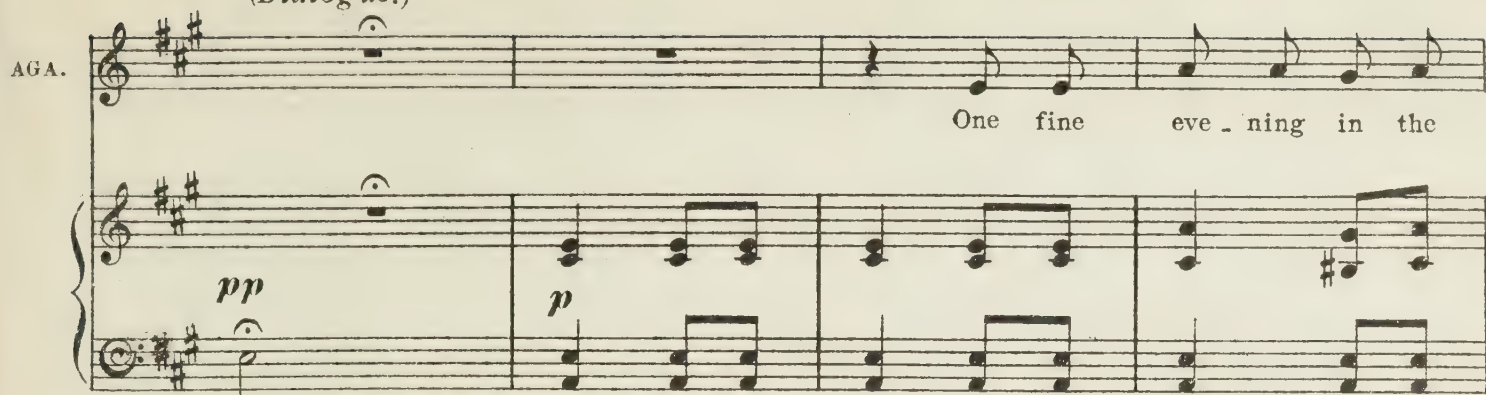
run. Lads and las - ses, take your pla - ces, Choose your part - ners ev - 'ry - one!

CHO. run. Lads and las - ses, take your pla - ces, Choose your part - ners ev - 'ry - one!

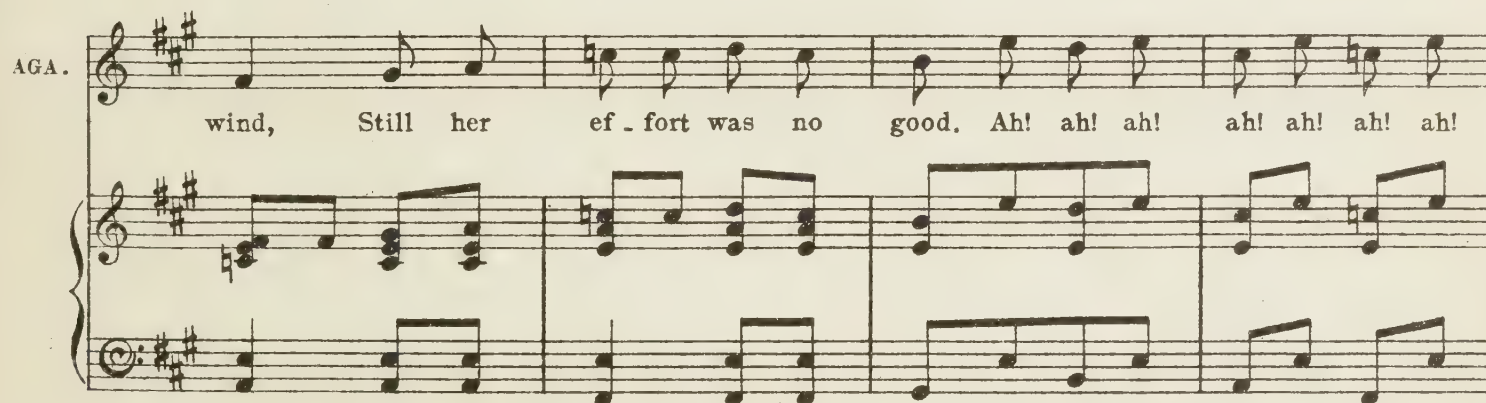
run. Lads and las - ses, take your pla - ces, Choose your part - ners ev - 'ry - one!

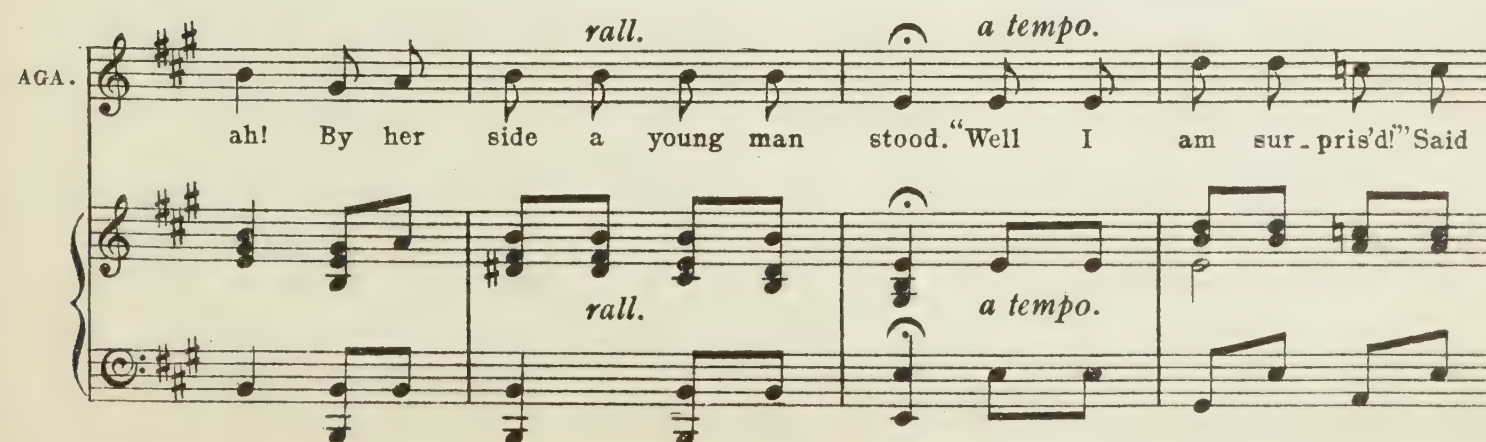


(Dialogue.)

AGA.  *pp* *p* One fine eve - ning in the

AGA.  wood. She heard foot - steps close be - hind - Tho' Li - sette ran like the

AGA.  wind, Still her ef - fort was no good. Ah! ah! ah! ah! ah! ah! ah!

AGA.  *rall.* *a tempo.* ah! By her side a young man stood. "Well I am sur - pris'd!" Said

AGA. *rall.* *a tempo.*

he, "That you should run a - way from me!" From a lov - er's fond em -

rall. *a tempo.*

AGA. bra - ces, You should nev - er try - to - run. Lads and las - ses, take your

AGA. pla - ces, Choose your part - ners ev - 'ry - one.

CHO. *f* From a lov - er's fond em -

f From a lov - er's fond em -

f From a lov - er's fond em -

_bra_ces you should ne_ver try_ to_ run. Lads and las_ses, take your

CHO.

_bra_ces you should ne_ver try to run. Lads and las_ses, take your

_bra_ces you should ne_ver try to run. Lads and las_ses, take your

pla_ces, Choose your part_ners ev_ 'ry one!

CHO.

pla_ces, Choose your part_ners ev_ 'ry one!

pla_ces, Choose your part_ners ev_ 'ry one!

pla_ces, Choose your part_ners ev_ 'ry one!



(Dialogue)



No 14^a

INCIDENTAL MUSIC.

Allegro moderato.

Piano.

The musical score is written for piano in 2/4 time, featuring a key signature of two sharps (F# and C#). The tempo is marked 'Allegro moderato.' The score consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (*f*) dynamic and includes three triplet markings in the treble staff. The second system ends with a piano (*p*) dynamic marking. The third system features a mezzo-forte (*mf*) dynamic marking. The fourth and fifth systems continue the melodic and harmonic development, with the fifth system concluding with a final cadence. The notation includes various note values, rests, and articulation marks typical of 19th-century piano music.

Nº 15.

SONG. (Florestan.)

Allegro vivo.

Florestan.

You're a charming lit - tle

Piano.

f *p*

mai - den, Quite the ni - cest I have seen — Yet it's no use put - ting

on the airs and gra - ces of a queen. Lit - tle girls in your po -

... si - tion as a rule do all they can — To en - cour - age and to

rit. - - - *a tempo*

flirt with a - ny like - ly sort of man. Oh, you're no - bo - dy im -

colla voce

- port - ant, So you need - n't toss your head so. Pride will come be - fore a

rall.

fall, You're a shop-girl that is all, — Ah, you re - col - lect you

a tempo

said _____ so! If I

a tempo

choose to come and ask for just one lit - tle kiss from you. — It's ab -

- surd to raise ob - ject - ions, you at once should give me two! I am

wea - ry of for - mal - i - ty and so - cial et - i - - quette. And in -

rit. *a tempo*

—stead of courting duchesses I fly to a grisette, Oh, you're no-body im-

portant, So you needn't toss your head so, Pride will come before a fall, You're a

rall. *a tempo*

shop-girl, that is all, — Ah, you recollect you said —

a tempo *f*

so!

f

Nº 16.

FINALE—ACT II.

(Hélène, Agatha, Ermerance, Denise, Florestan, Coquenard,
Séraphin, Loustot and Chorus.)

Allegro.
8.....
ff

Piano

The musical score is written for Piano and is in G major (one sharp) and 2/4 time. It consists of four systems of grand staves. The first system is marked 'Allegro.' and 'ff' (fortissimo). The music features a lively melody in the right hand and a supporting bass line in the left hand. The second system continues the melody with some harmonic variation. The third system shows a more complex texture with multiple voices or instruments. The fourth system concludes the piece with a final cadence.

ff

Now then, where is the blush-ing bride? She should be at her hus-band's

CHO. *ff*

Now then, where is the blush-ing bride? She should be at her hus-band's

ff

Now then, where is the blush-ing bride? She should be at her hus-band's

side, For he is call-ing her to go, The car-riage waits for them be - low. Now

CHO. side, For he is call-ing her to go, The car-riage waits for them be - low. Now

side, For he is call-ing her to go, The car-riage waits for them be - low. Now

then, where is the blush - ing bride? She should be at her hus - band's

CHO. then, where is the blush - ing bride? She should be at her hus - band's

then, where is the blush - ing bride? She should be at her hus - band's

side, For he is call-ing her to go, The car-riage waits for them be - low. The

CHO. side, For he is call-ing her to go, The car-riage waits for them be - low. The

side, For he is call-ing her to go, The car-riage waits for them be - low. The

rice and slip - pers that we throw, Will bring the best of luck you know. The

CHO. rice and slip - pers that we throw, Will bring the best of luck you know. The

rice and slip - pers that we throw, Will bring the best of luck you know. The

rice and slip - pers that we throw, Will bring the best of luck you know. Now

CHO. rice and slip - pers that we throw, Will bring the best of luck you know. Now

rice and slip - pers that we throw, Will bring the best of luck you know. Now

then, where is the blush - ing bride? She should be at her

CHO. then, where is the blush - ing bride? She should be at her

then, where is the blush - ing bride? She should be at her

The first system of the musical score consists of a vocal melody and piano accompaniment. The vocal part is written for a choir (labeled 'CHO.') and features a melody in G major. The piano accompaniment is in the right and left hands, with the right hand playing a melody in G major and the left hand playing a bass line in G major. The lyrics are: 'then, where is the blush - ing bride? She should be at her'.

hus - band's side, For he is call - ing her to go, The

CHO. hus - band's side, For he is call - ing her to go, The

hus - band's side, For he is call - ing her to go, The

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal part is written for a choir (labeled 'CHO.') and features a melody in G major. The piano accompaniment is in the right and left hands, with the right hand playing a melody in G major and the left hand playing a bass line in G major. The lyrics are: 'hus - band's side, For he is call - ing her to go, The'.

car - riage waits for them be - low!

CHO. car - riage waits for them be - low!

car - riage waits for them be - low!

DENISE. (outside) *ad lib.*

All right! don't make such a to -

HÉLÈNE.

ERMERANCE. Here we are! where are

Here we are! where are

- do. *Meno mosso.*

mf *dim*

HÉL. you?

ERM. you?

SÉRAPHIN.
Is Aunt-ie Be-noit com-ing too? I should like her to stop be -

SÉR. - hind. Do get rid of her, my dear, She'll be a

HÉLÈNE.
Oh, let us get a - way from

SÉR. nuis - ance, you will find. —

HÉL. here!

ERMERANCE.
Don't be a - fraid, 'twill be all right!

LOUSTOT with TENORS. *mf*
Your health to -

COQUENARD. *mf*
Your health to -

FLORESTAN with BASSES. *mf*
Your health to -

HÉL. Ah! Monsieur Florestan, to - night You'll be a bit surprised, I

LOU. - night once more we'll drink!

COQ. - night once more we'll drink!

FLO. - night once more we'll drink!

HÉL. *think!—*

Tempo primo.

f Good - bye, dear friends, and ere you go, Some rice and slip - pers.

CHO. *f* Good - bye, dear friends, and ere you go, Some rice and slip - pers

f Good - bye, dear friends, and ere you go, Some rice and slip - pers

Tempo primo.

we will throw. It is a way we have, you know, Good wish - es for you

CHO. we will throw. It is a way we have, you know, Good wish - es for you

we will throw. It is a way we have, you know, Good wish - es for you

tr

both to show. Good - bye, dear friends, and ere you go, Some

CHO. both to show. Good - bye, dear friends, and ere you go, Some

both to show. Good - bye, dear friends, and ere you go, Some

tr

rice and slip - pers we will throw. It is a way we


CHO. rice and slip - pers we will throw. It is a way we

rice and slip - pers we will throw. It is a way we

have, you know, Good wish - es for you both

CHO. have, you know, Good wish - es for you both

have, you know, Good wish - es for you both

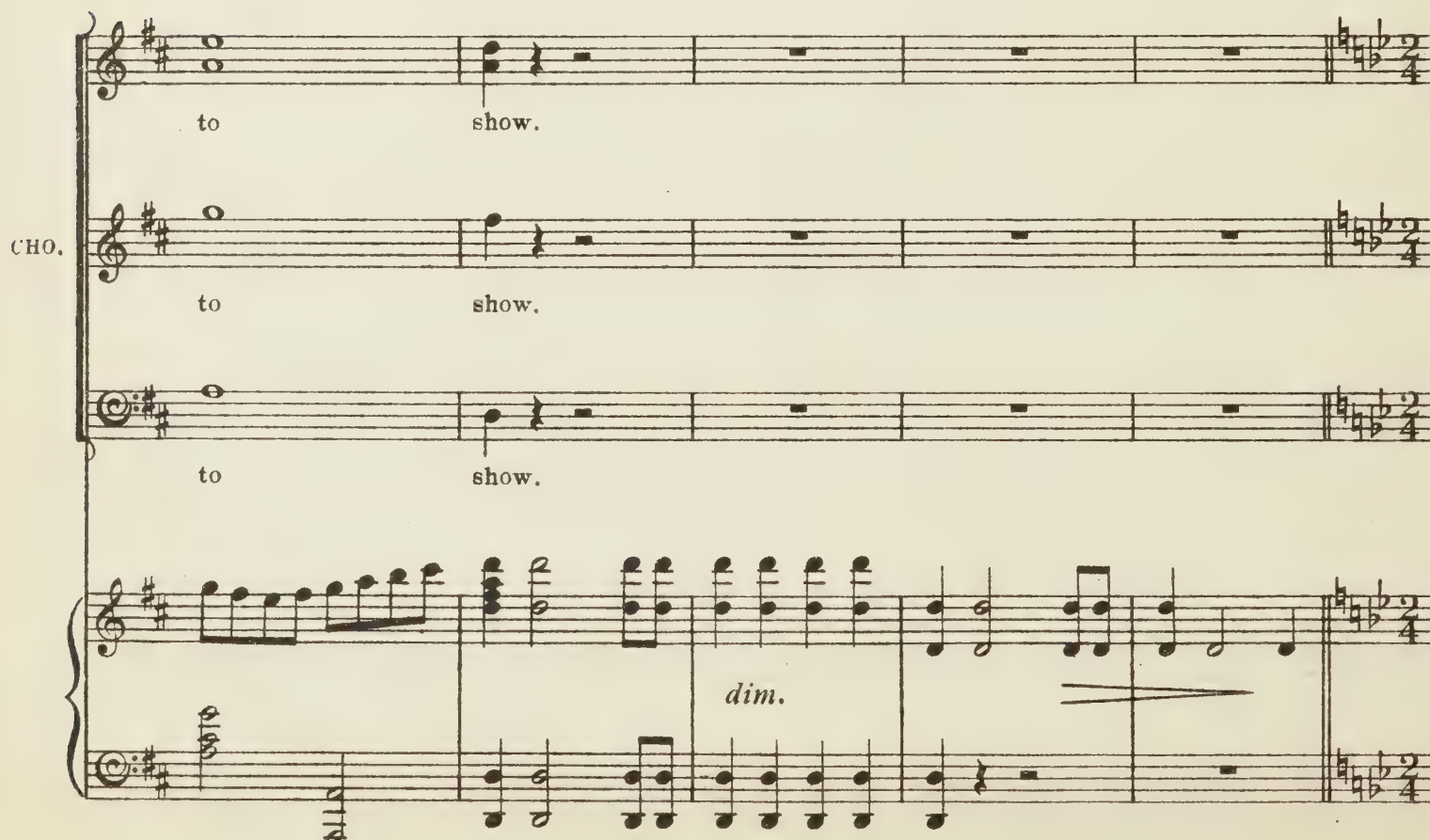


to show.

CHO. to show.

to show.

dim.



Moderato.

LOUSTOT.



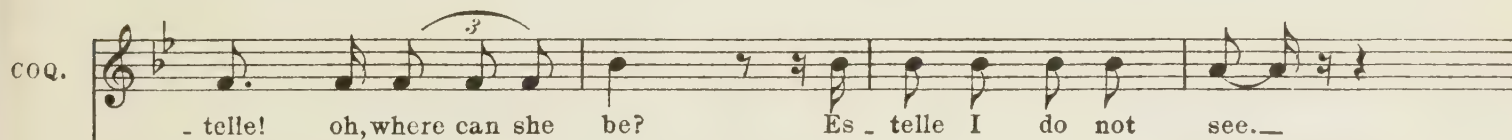
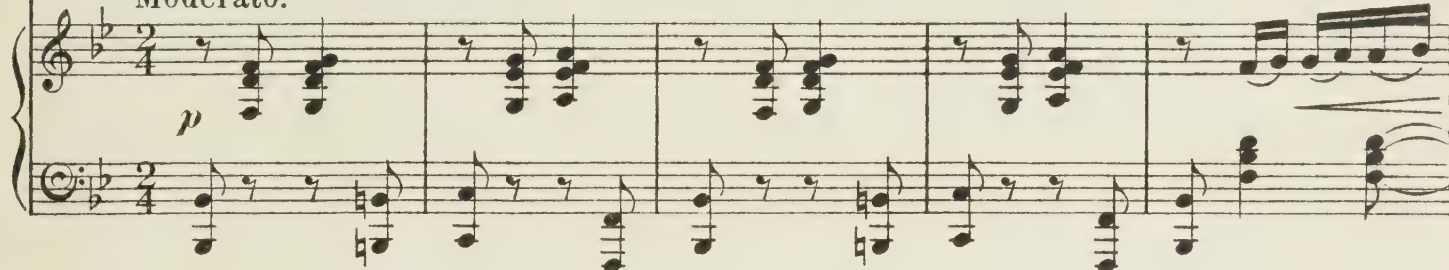
They look quite hap-py, do they not? I feel quite envious of their lot.

COQUENARD.

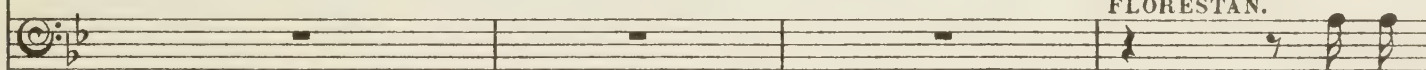


But Es-

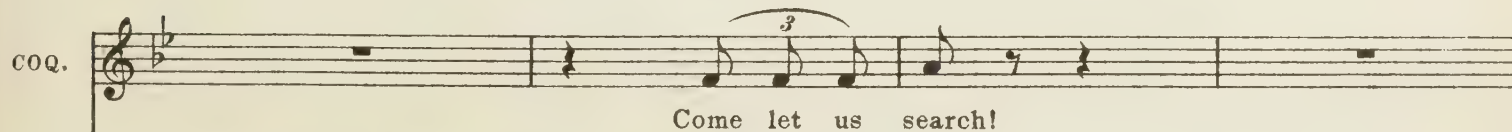
Moderato.



FLORESTAN.



Vé-ro-



DENISE.

'Tis we!

COQ.

Ah! who is there?

FLORESTAN.

Why then, who went a -

cresc.

DEN.

This let - ter Per -

FLO.

- way?

Quick, Answer me, I say!

dim.

DEN.

- haps, sir, will explain things bet - ter.

ALL. *p*

A let - ter?

"THE LETTER SONG."

FLORESTAN. Andante.

Fare - well, I go, it must be so,

FLO.

Fly to the bride who'll a - dore you. 'Tis my last word, blame

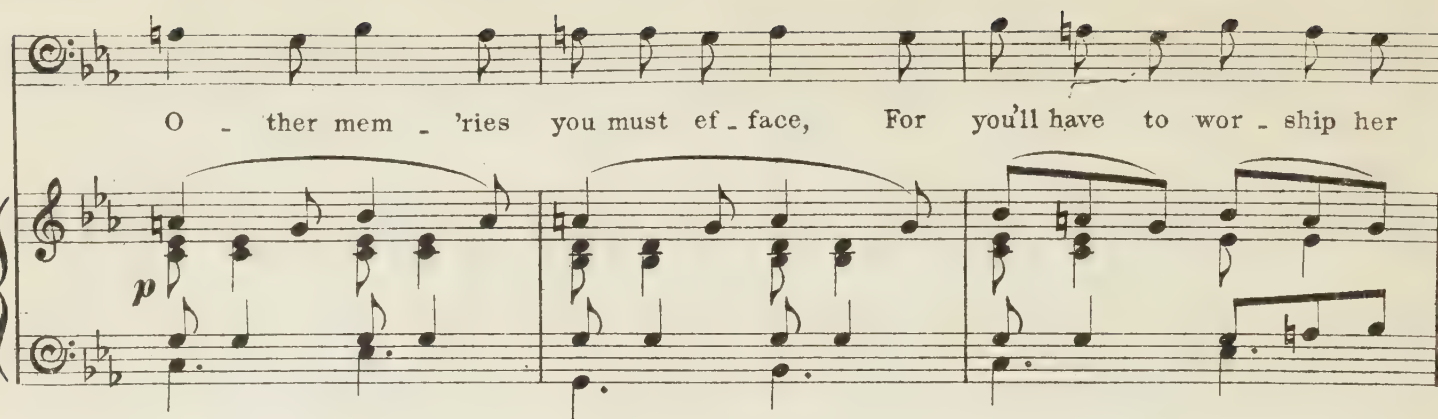
FLO.

not un - heard My rea - sons, dear friend, I im - plore you!


FLO.

Somebo - dy else will take my place, So you will not be left quite lone - ly,

un poco cresc.

FLO. 

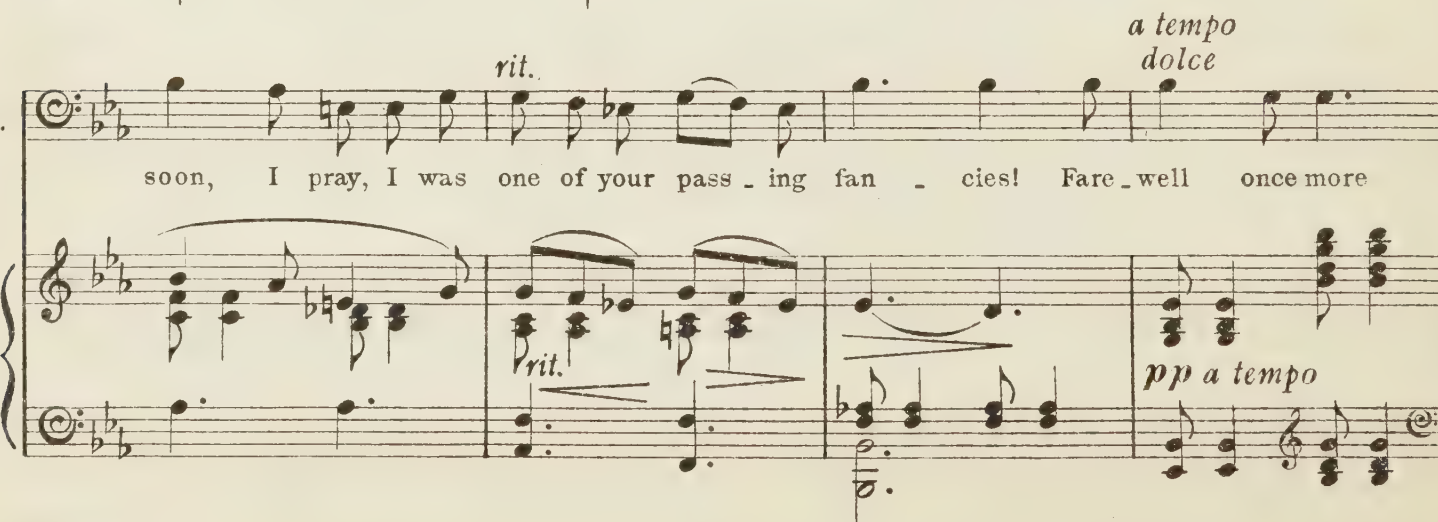
O - ther mem - 'ries you must ef - face, For you'll have to wor - ship her

FLO. 

on - ly! Fate's de - cree we must all o - bey,

FLO. 

Put - ting an end to rash ro - man - ces, Try to for - get me

FLO. 


soon, I pray, I was one of your pass - ing fan - cies! Fare - well once more


FLO. It is in vain A full ex-plan-a-tion you seek, Sir; That is all, I

FLO. *un poco rit.*
beg to re-main ——— Your humble ser-vant Vé-ro-ni-que.


Allegro. AGATHA.
A-las! A-las! what a mis-
FLO. And so! she was not true!


AGA. - hap. You're caught com-plete-ly in her trap! ———
COQUENARD.
I am

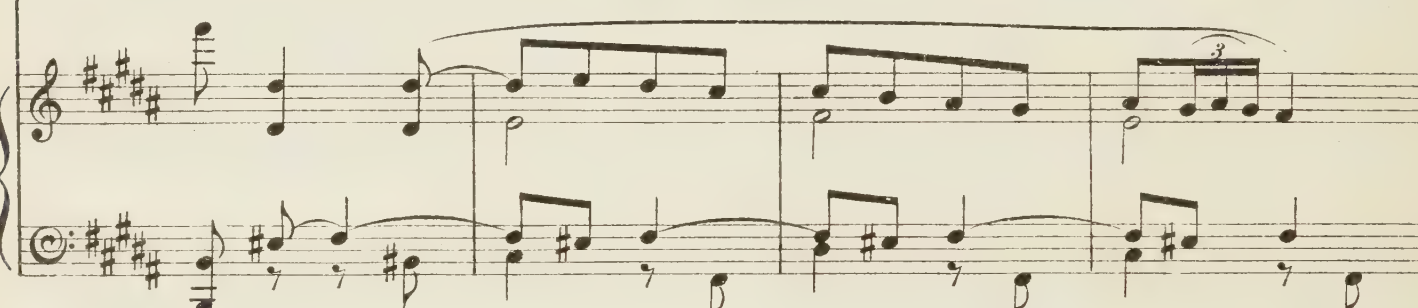
COQ.  sold far worse than you, I am a most un-luck-y



LOUSTOT.

 Pray think no more of this af-fair Now for the ball you must pre-

COQ.  chap—



LOU.  -pare. And

FLORESTAN.  The ball! I shall not go, I say I shan't!



LOU.

so you re - fuse! Ah! my friend, but you

dim. *p*

LOU.

can't! You owe eight hun - dred odd— You must pay or go to

AGATHA. *rall.*

You'll eith - er be tied up for life, Or be locked up with - out a

quod!

rall.


AGA. *a tempo*

wife, FLORESTAN.

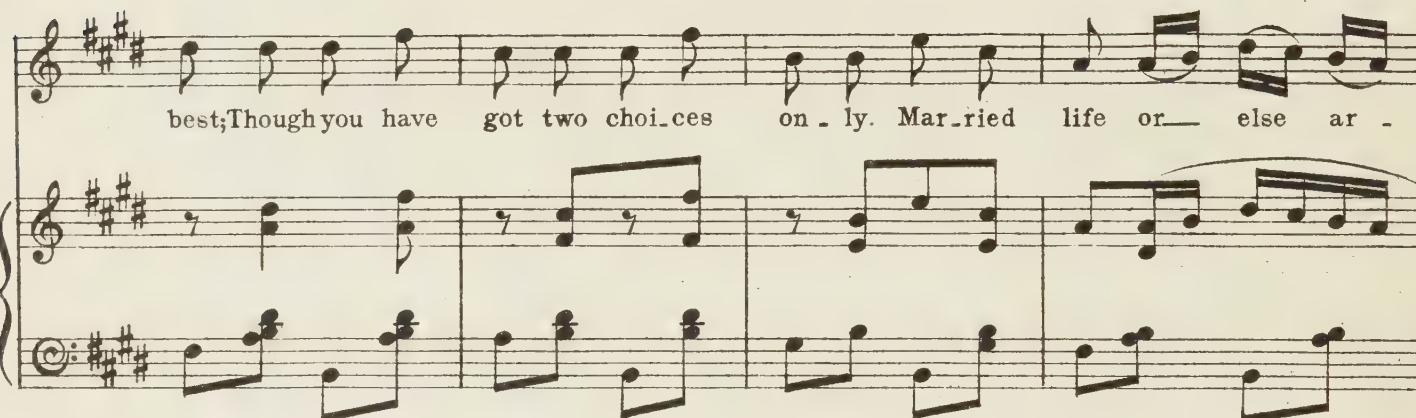
I will not go to - night no, no!

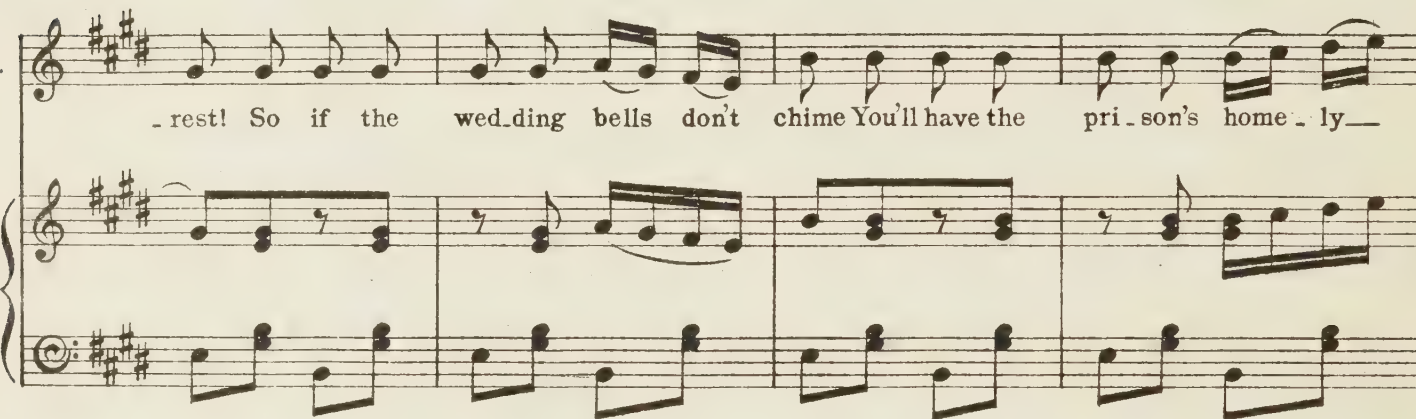
f a tempo

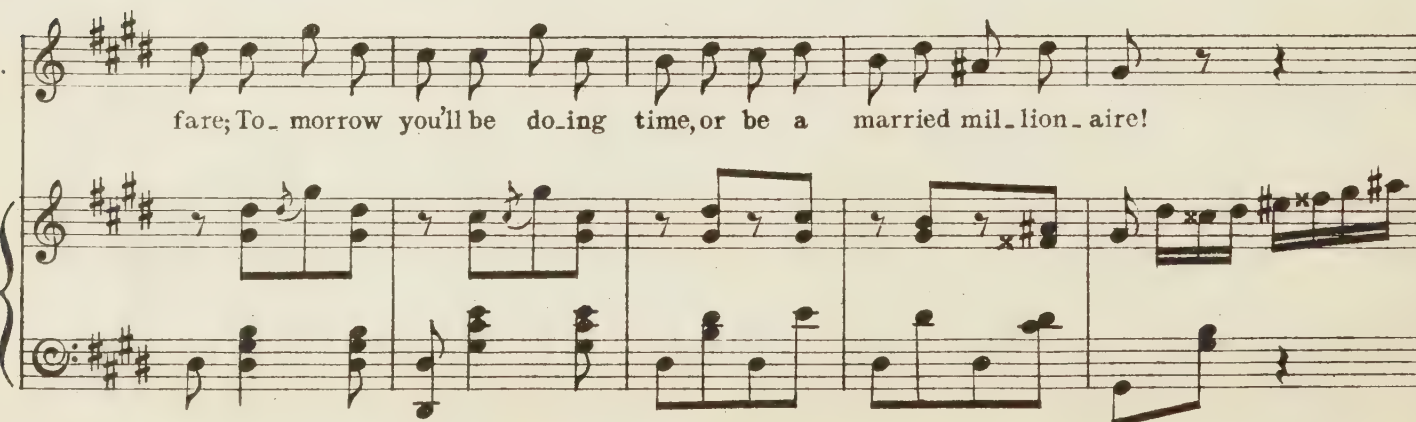
L'istesso tempo.

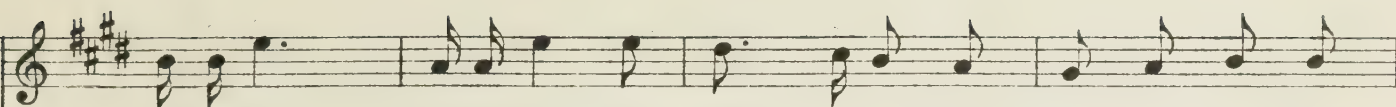
AGA.  As Vé - ro - nique has left_ you_ lone - ly, You must do what seems the_

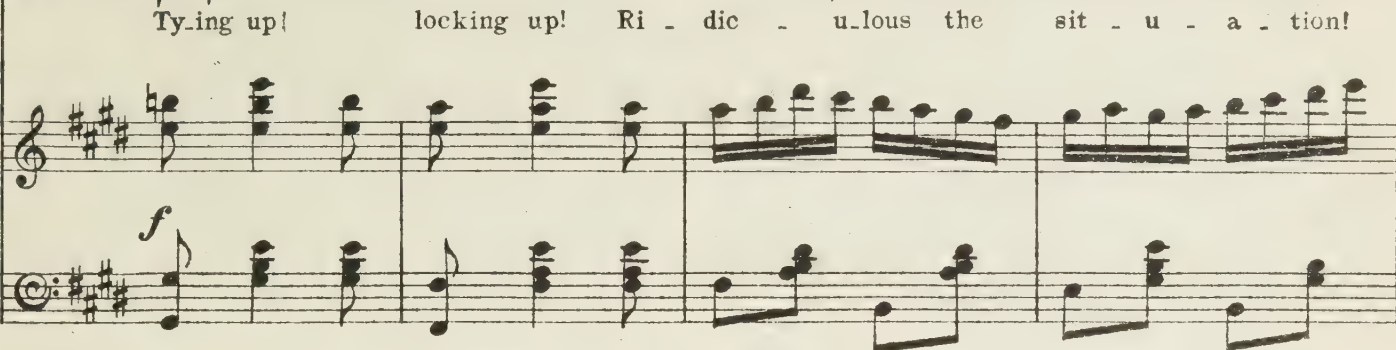
p


AGA.  best; Though you have got two choi - ces on - ly. Mar - ried life or_ else ar -

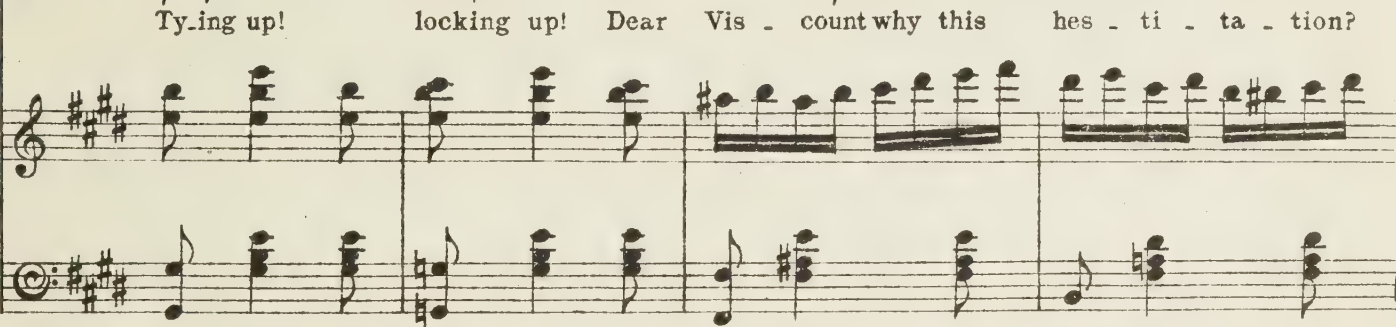
AGA.  _rest! So if the wed - ding bells don't chime You'll have the pri - son's home - ly_

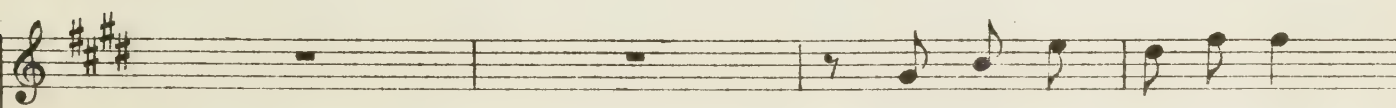
AGA.  fare; To - morrow you'll be do - ing time, or be a married mil - lion - aire!


AGA. 
 Ty-ing up! locking up! Ri - dic - u - lous the sit - u - a - tion!

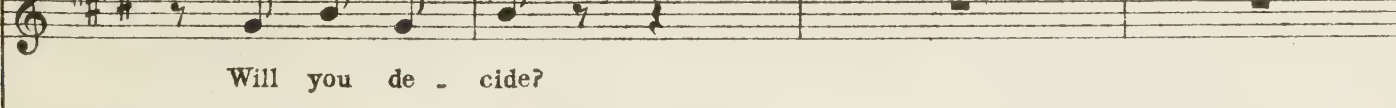



AGA. 
 Ty-ing up! locking up! Dear Vis - count why this hes - ti - ta - tion?




AGA. 
 The man is off his head!


COQUENARD. 
 Will you de - cide?

FLORESTAN. 
 As I have said. I



FLO. 

do not care to hear your views, I'll go to pri - son if I choose!—




AGATHA.




The man is off his head!

LOUSTOT.

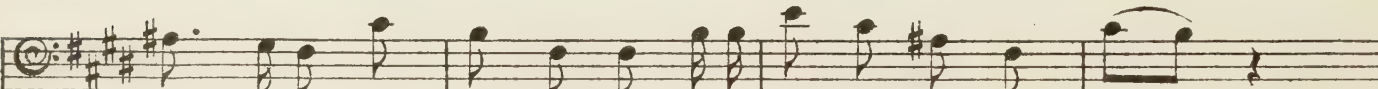


Will you de - cide?


FLO. 

As I have said. I



FLO. 

do not care to hear your views, 'Tis the pri - son that I choose!—



LOUSTOT.

Bear wit-ness all! I've done my best.

LOU.

Vis-count, you are un-der ar-

AGATHA.

LOU.

As Vé-ro-nique has left you lone-ly You must do what seems the


- rest! As Vé-ro-nique has left you lone-ly You must do what seems the

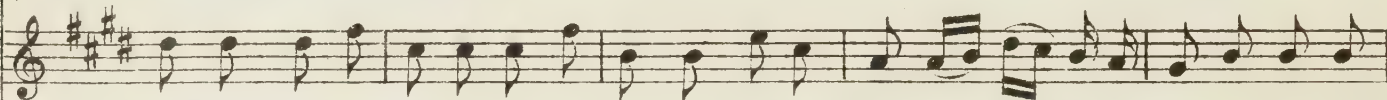
COQUENARD.

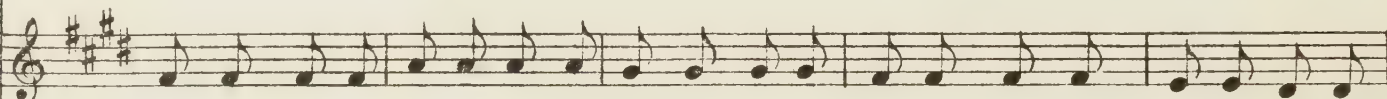
As Vé-ro-nique has left you lone-ly You must do what seems the


FLORESTAN.

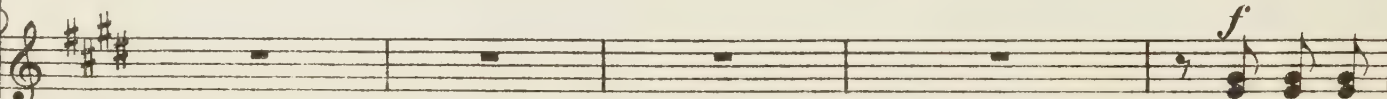
As Vé-ro-nique has left me lone-ly I must do what seems the

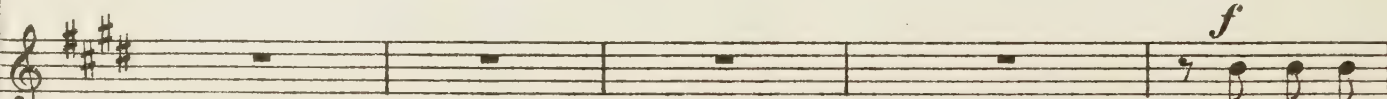
AGA.  best Though you have got two choices on - ly Marriage or a - warrant of ar - rest! As Vé - ro -

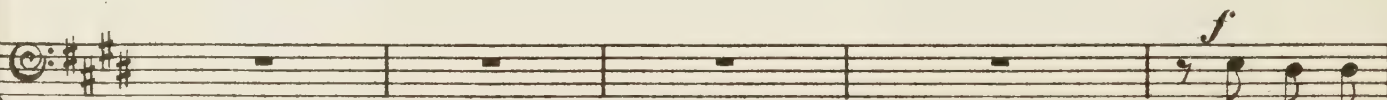
LOU.  best Though you have got two choices on - ly Marriage or a - warrant of ar - rest! As Vé - ro -


COQ.  best Though you have got two choices on - ly Married life or else ar - rest! As Vé - ro -

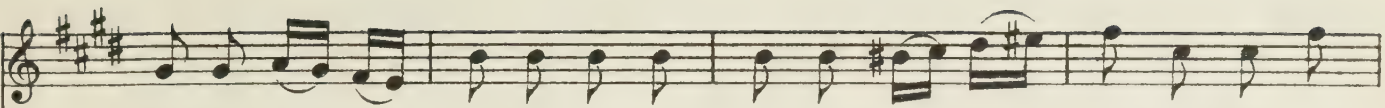
FLO.  best Though I have got two choices on - ly Married life or else ar - rest! As Vé - ro -


 *f* As Vé - ro -

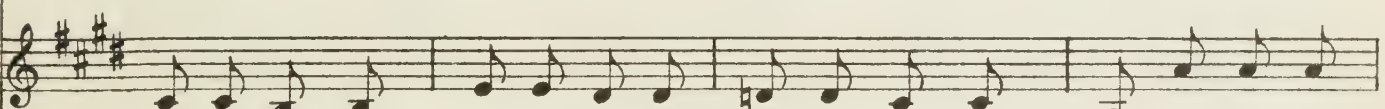
CHO.  *f* As Vé - ro -

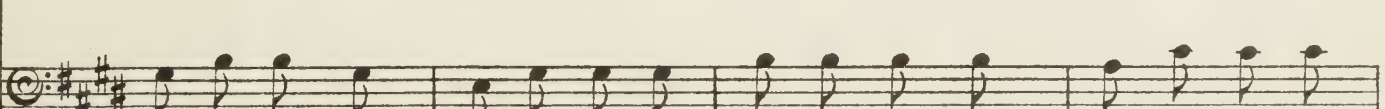
 *f* As Vé - ro -

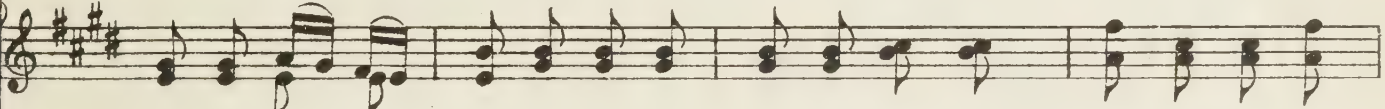


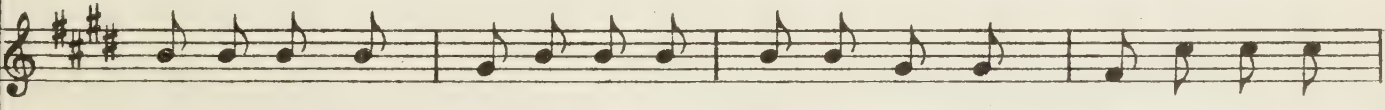
AGA. 
 _ nique has left_ you_ lone_ly You must do what seems the_ best, You've got the

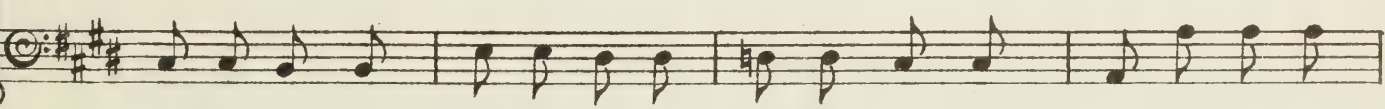
LOU. 
 _ nique has left you lone_ly You must do what seems the best, You've got the

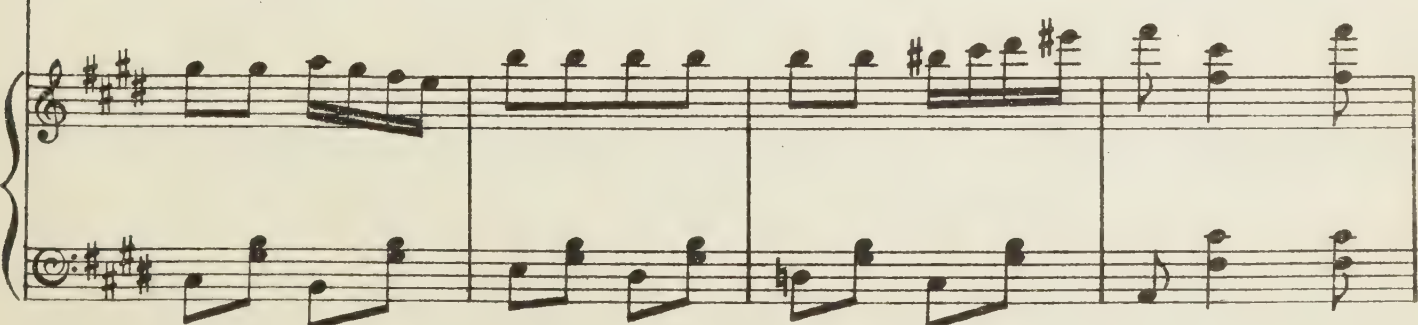
COQ. 
 _ nique has left you lone_ly You must do what seems the best, You've got the

FLO. 
 _ nique has left me lone_ly I must do what seems the best, I've got the


 _ nique has left_ you_ lone_ly You must do what seems the best, You've got the

CHO. 
 _ nique has left you lone_ly You must do what seems the best, You've got the


 _ nique has left you lone_ly You must do what seems the best, You've got the



AGA. choice of married life, or else ar - rest! Ty.ing up!

LOU. choice of married life, or else ar - rest! Ty.ing up!

COQ. choice of married life, or else ar - rest! Ty.ing up!

FLO. choice of married life, or else ar - rest! Ty.ing up!

CHO. choice of married life, or else ar - rest! Ty.ing up!

choice of married life, or else ar - rest! Ty.ing up!

AGA. Lock-ing up! Ri - di - culous the sit - u - a - tion Ty-ing up!

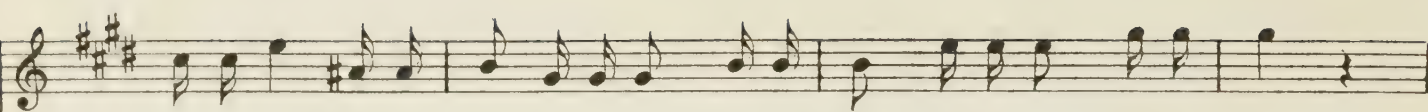
LOU. Lock-ing up! Ri - di - culous the sit - u - a - tion Ty-ing up!


COQ. Lock-ing up! Ri - di - culous the sit - u - a - tion Ty-ing up!


FLO. Lock-ing up! Ri - di - culous the sit - u - a - tion Ty-ing up!


CHO. Lock-ing up! Ri - di - culous the sit - u - a - tion Ty-ing up!


Lock-ing up! Ri - di - culous the sit - u - a - tion Ty-ing up!

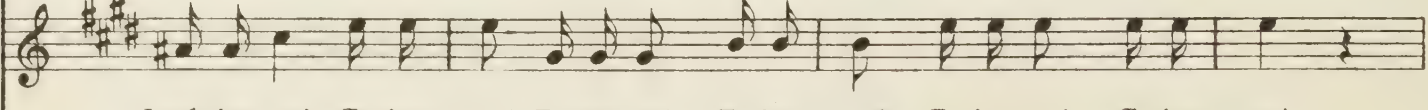
AGA. 
 Lock-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up!

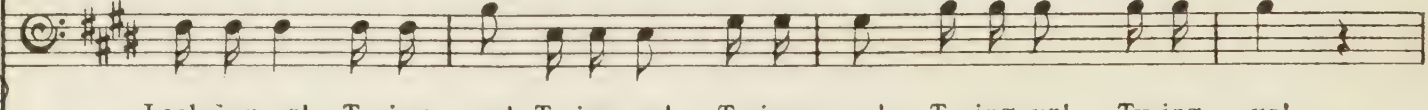
LOU. 
 Lock-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up!


COQ. 
 Lock-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up!

FLO. 
 Lock-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up!


 Lock-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up!

CHO. 
 Lock-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up!


 Lock-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up! Ty-ing up!



AGA. Lock - ing up!

LOU. Lock - ing up!

COQ. Lock - ing up!

FLO. Lock - ing up!

CHO. Lock - ing up!

Lock - ing up!

ff

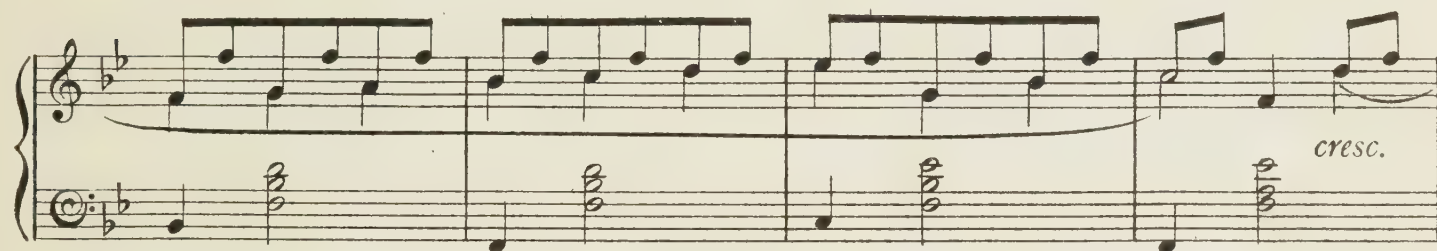
The musical score is for a scene with five vocalists (AGA, LOU, COQ, FLO, CHO) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal parts are arranged in five staves, each with the lyrics "Lock - ing up!". The piano accompaniment is shown in two systems at the bottom. The first system includes a piano (p) marking. The second system includes a fortissimo (ff) marking. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

ENTR'ACTE.

Tempo di Valse moderato.

Piano.

f *p* *rall.* *pp a tempo* *p*



Act III.

No 17.

OPENING CHORUS.

Andantino.

Piano.

mp

SOPRANO. & CONTRALTO.

mp

Hush! Hush!

sempre mp

CHO.

She's medi - tat - ing.

We maids in wait - ing

Must not dis - turb her,

CHO. For she won't curb her — tem-per most a - brupt, If we in-ter - rupt!

CHO. Hush! Hush! Speak ve - ry low, Don't bus-tle to and fro, But

pp

CHO. soft-ly go on tip - toe — Go soft-ly on tip - toe — Go soft-ly on tip - toe —

cresc.

CHO. — So very soft-ly go on tip - - - toe. Hush! Hush! Hush!

p *pp*

ERMERANCE.

Sweet were the hours of this bright af-ter - noon— Be still, my

*rall.**a tempo.*

ERM. heart!— 'twas end - ed all too soon. Ah!—

CHO. *pp* Hush! Hush!

*rall.**pp a tempo.*

CHO. She's med_i - tat - ing. We maids in wait - ing Must not dis - turb her,

ERMERANCE.

rit.

The pleas - ures of the past, why can not they for ev - er last! Why cannot they for ev - er

No 17^a

SONG. (Ermerance.)

"THE GARDEN OF LOVE."

Andante.

Ermerance.

last

Piano.

f

ERM.

Like the bee to the gar - den of ro - ses Comes

p

ERM.

man to the gar - den of love, To flit

ERM. round its dain - ti - est po - sies, And ho - ver their pet - als a -

ERM. - bove. O gar - den so sweet and so sun - ny, O

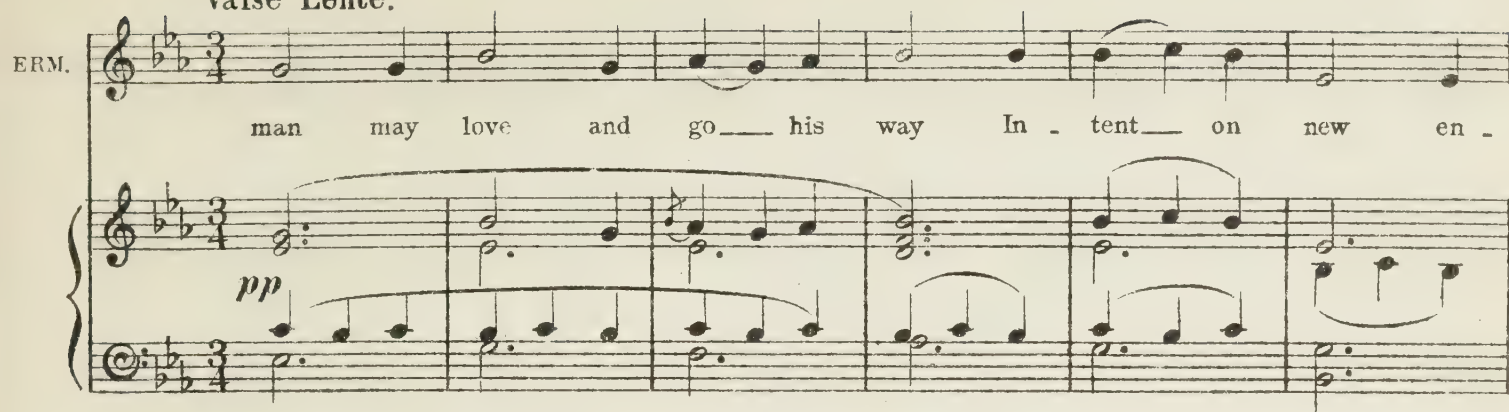
poco cresc. *cresc.*

ERM. ro - ses so red and so rare, He'll ga - ther his fill of your

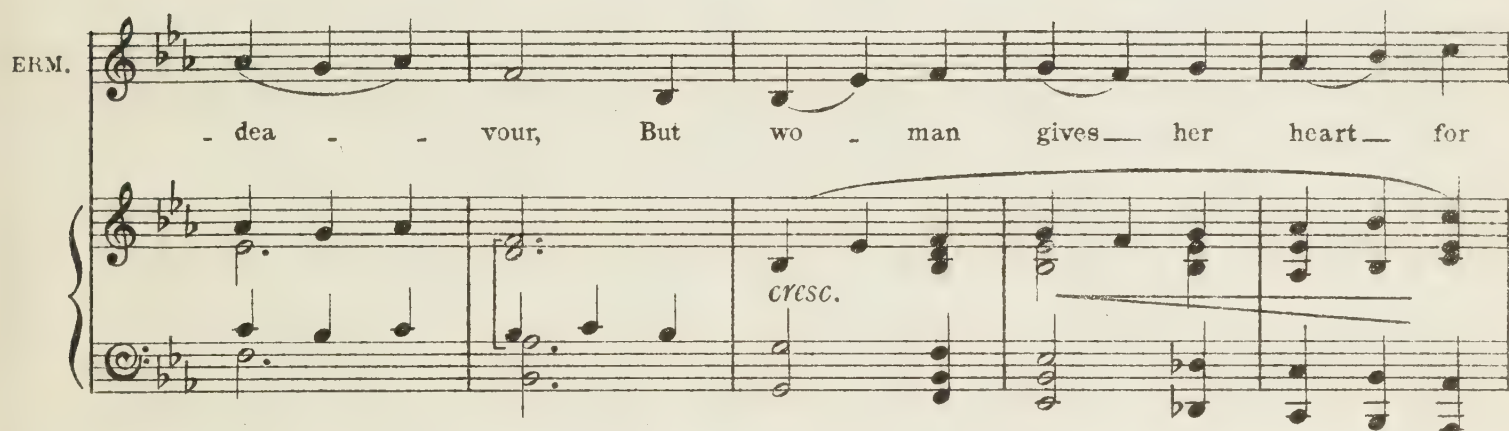
p

ERM. ho - ney, And has - ten to flow - ers more fair. For

Valse Lente.

ERM. 

man may love and go his way In - tent on new en -

ERM. 

- dea - vour, But wo - man gives her heart for

ERM. 

aye, She loves, she loves but once, and ev - er!

Con gva

ERM. 

As the

ERM. 

bee flies a - way, hon - ey - la - den, From the

ERM. 

rose that has yield - ed her store, So

ERM. 

man wins the heart — of a mai - den, And

ERM. 

comes at her bid - ding no more. The

poco cresc.

ERM. world and its witch - er - ies stif - le, Am

cresc.

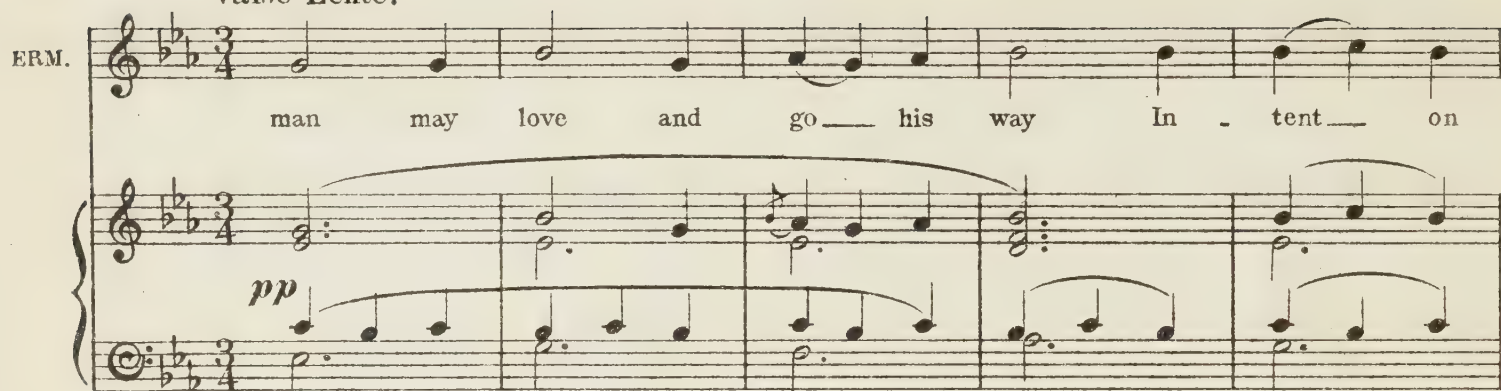
ERM. - bi - tion and ri - val - ry call; For

p

ERM. love to a man is a tri - fle, But

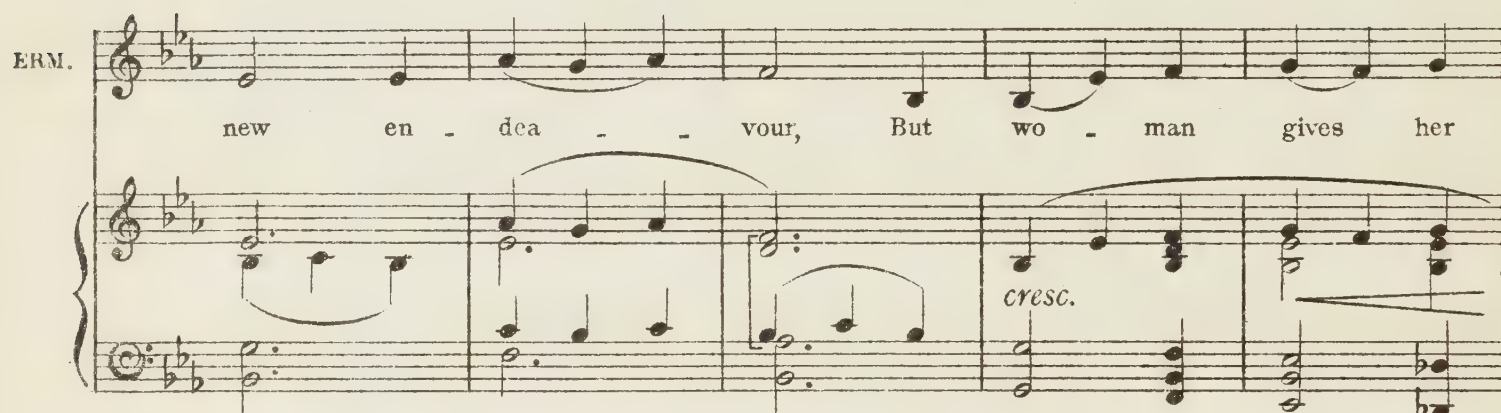
ERM. love to a wo - man is all. For

Valse Lente.

ERM. 

man may love and go his way In - tent on

pp

ERM. 

new en - dea - - vour, But wo - man gives her

cresc.

ERM. 

heart for aye, She loves, she loves but once, and ev -

rit. lento

f rit. dim. p pp

ERM. 

- er!

f a tempo

Con gva

Nº 18.

VALSE SONG. (Hélène.)

"WHILE I AM WAITING."

Allegro.

Piano.

*ff**p*

HÉLÈNE.

Aun - tie, please tell me, tell me the truth,— And

HÉL.

say what you think of the way I am dress'd.

HÉL.

Art has been help - ing Na - ture and youth, For I've tried ve - ry

HÉL.

hard to ap - pear at my best. Take a good look, I

HÉL.

shan't be con - tent If a can - did o - pin - ion you don't

HÉL.

pass; Ma - ny a wea - ry hour have I spent Pa -

HÉL. *ra - ding be - side my look - ing glass. While I'm*

HÉL. *a tempo* *wait - ing My heart is pal - pi - tat - ing, And I feel a most*

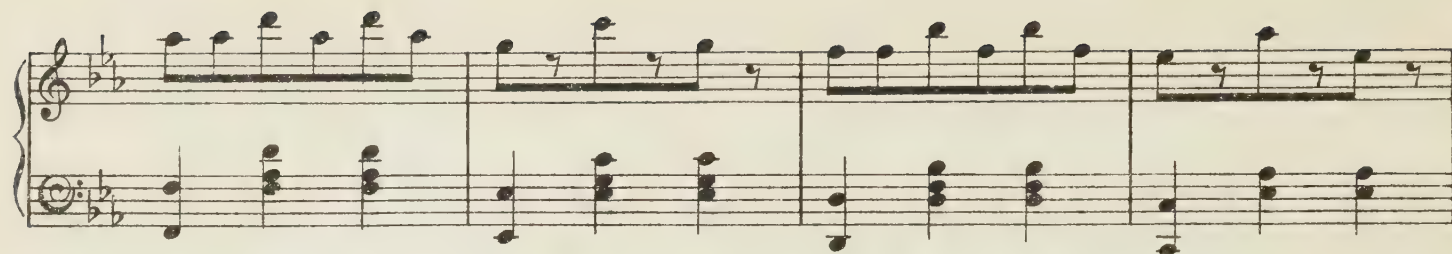
p a tempo

HÉL. *fran - tic de - sire To run right a - way, As sold - iers all say They*

cresc.

HÉL. *felt the first day That they were un - der fire!*

f ff



HÉLÈNE.

Is not this skirt in ex - cel - lent taste? — I

Vocal line and piano accompaniment for Hélène's first entry. The vocal line is in B-flat major, and the piano accompaniment provides a steady harmonic background.

HÉL.

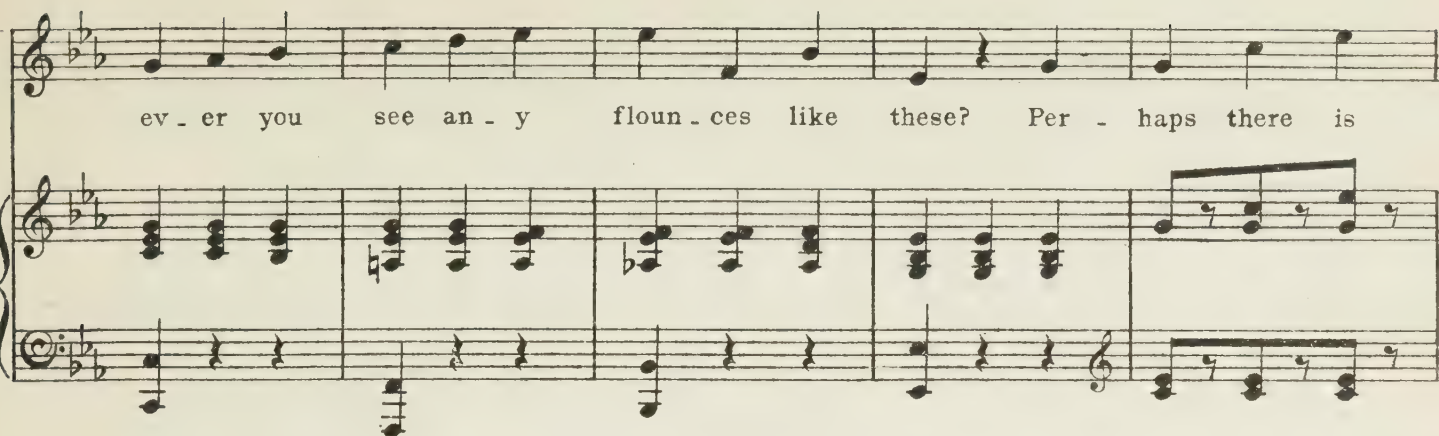
think that the col - our is cer - tain to please.


Vocal line and piano accompaniment for Hélène's second entry. The vocal line continues the dialogue, and the piano accompaniment remains consistent.

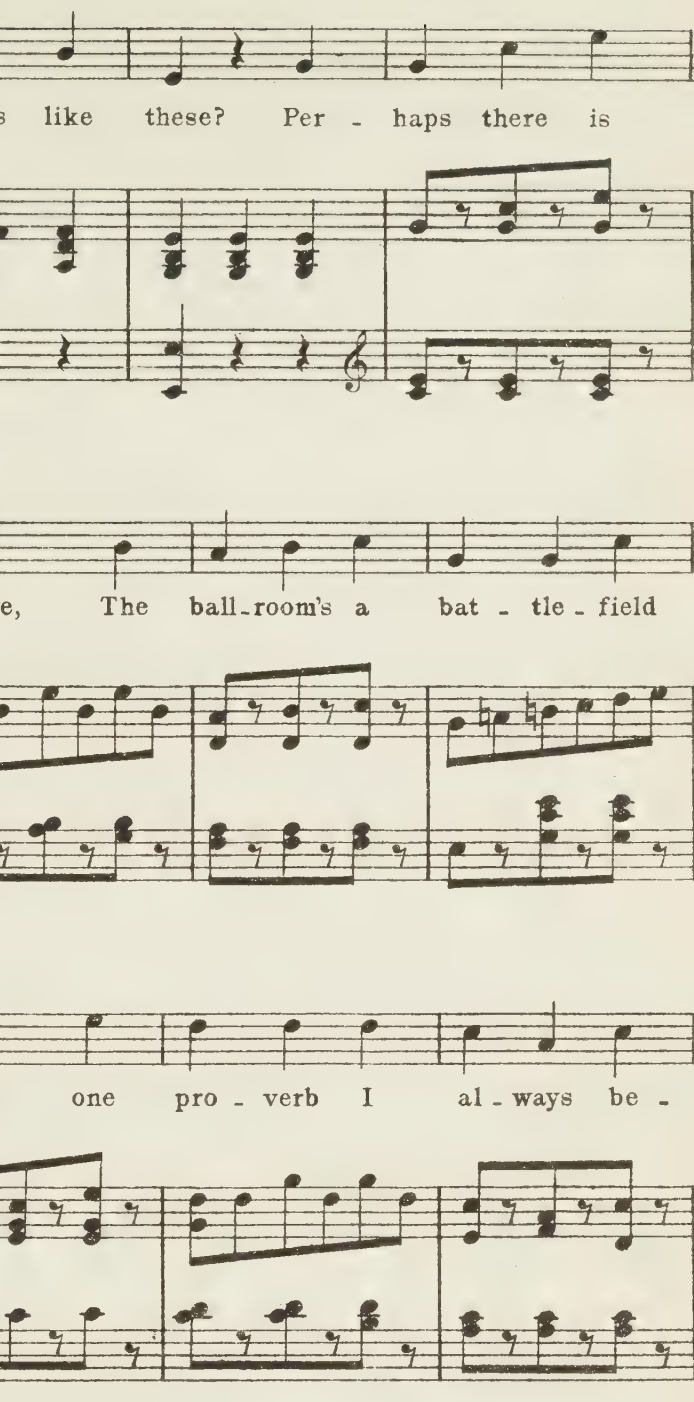
HÉL.

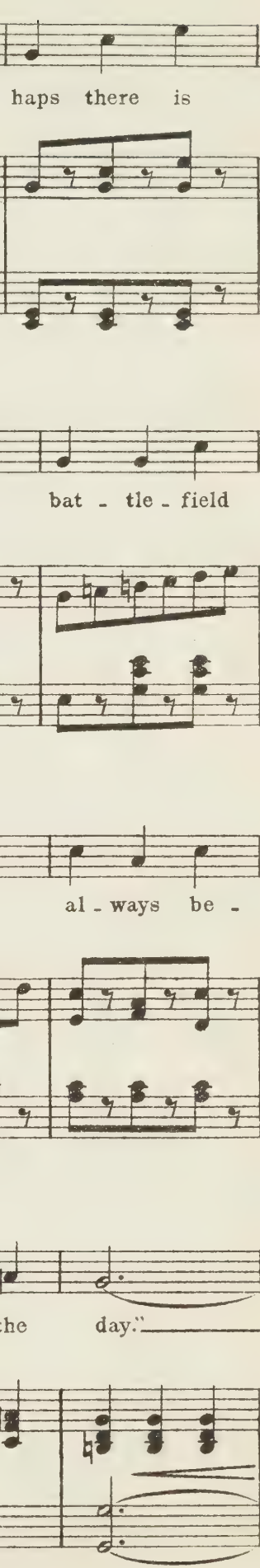
How does the bo - - dice fit round the waist? — Did

Vocal line and piano accompaniment for Hélène's third entry. The vocal line concludes the phrase, and the piano accompaniment provides the final harmonic support.

HÉL.  ev - er you see an - y floun - ces like these? Per - haps there is

HÉL.  not e - nough of the sleeve, The ball-room's a bat - tle - field

HÉL.  so they say; There's one pro - verb I al - ways be -

HÉL.  - lieve, "The ve - ry best arms ought to win the day."

HÉL. *a tempo*

While I'm wait - ing My heart is pal - pi - tat - ing, And I

p a tempo

HÉL.

feel a most fran - tic de - sire To run right a - way, As sol - dier's all

cresc.

HÉL.

say They felt the first day That they were un - der fire!

f *ff*

Nº 18^a

DANCE.

Moderato.

Piano.

First system of musical notation for 'Dance'. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic in the treble and piano (*p*) in the bass. The treble staff features a series of eighth-note chords, while the bass staff has a simple harmonic accompaniment.

Second system of musical notation. It continues the piece with similar dynamics of *f* and *p*. The treble staff shows more complex chordal textures, and the bass staff provides a steady accompaniment. The system concludes with a repeat sign.

Third system of musical notation. The treble staff continues with eighth-note patterns, and the bass staff has a consistent accompaniment. The system ends with a repeat sign.

Fourth system of musical notation. This system introduces dynamic markings: *f* (forte), *accel.* (accelerando), and *dim.* (diminuendo). The treble staff has a melodic line with eighth notes, and the bass staff has a simple accompaniment.

Fifth system of musical notation. The piece concludes with a piano (*p*) dynamic. The treble staff features a melodic line, and the bass staff has a simple accompaniment. The system ends with a repeat sign.





a tempo

accel. - - - - *a tempo*

f

The musical score consists of five systems of two staves each. The first system is marked *a tempo*. The second system includes a tempo change from *a tempo* to *accel.* (accelerando) and back to *a tempo*. The third system is marked *f* (forte). The notation includes various musical symbols such as notes, rests, and dynamic markings.

First system of musical notation. The right hand features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. The system concludes with a fermata over a half note in the right hand and a half note in the left hand. Performance markings include *a tempo* at the top right, *molto rall.* above the final measure, and *pp* (pianissimo) below the final measure.

Second system of musical notation, beginning with the tempo marking *(tranquillo)*. The right hand continues with a melodic line, while the left hand features a series of long, horizontal chords, each held for a full measure. The system ends with a half note in the right hand and a half note in the left hand.

Third system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a series of chords, some of which are held across measures. Performance markings include *cresc.* (crescendo) above the first measure, *rall.* (rallentando) above the second measure, and *a tempo* above the final measure. The system ends with a half note in the right hand and a half note in the left hand.

Fourth system of musical notation. The right hand has a melodic line. The left hand has a series of chords. Performance markings include *mf* (mezzo-forte) below the first measure and *cresc.* (crescendo) above the final measure. The system ends with a half note in the right hand and a half note in the left hand.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a series of chords. Performance markings include *poco accel.* (poco accelerando) above the first measure, *f* (forte) below the second measure, and *ff* (fortissimo) below the final measure. The system ends with a half note in the right hand and a half note in the left hand.

Nº 19.

CHORUS and DUET. (Agatha and Coquenard.)

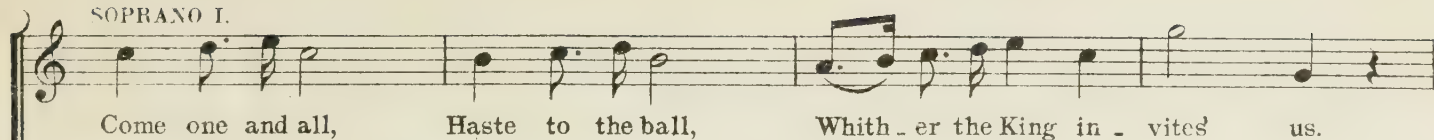
Allegro.

Piano. *p*

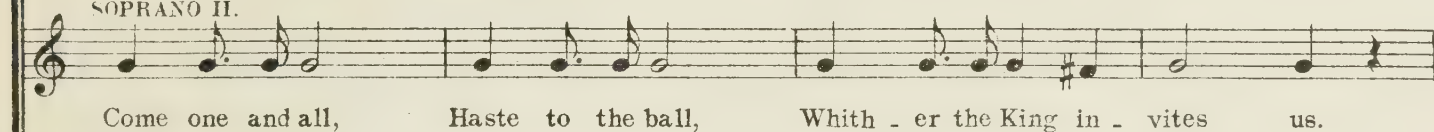
cresc.

f

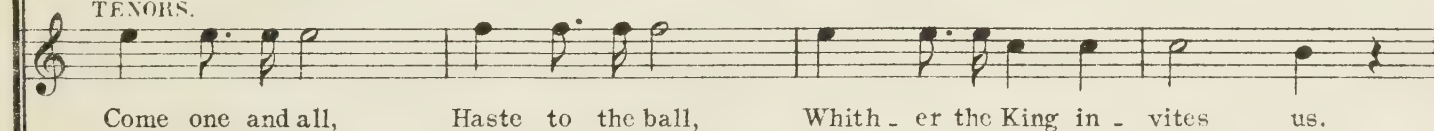
SOPRANO I.



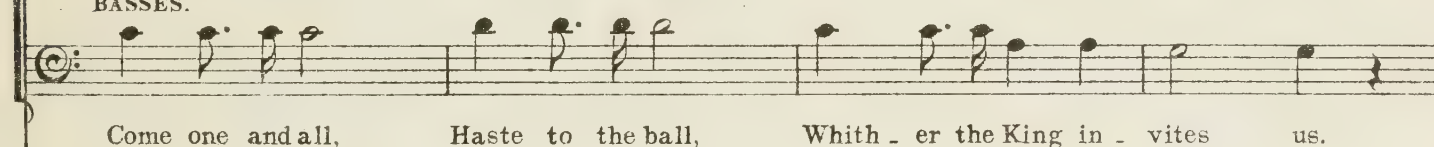
SOPRANO II.



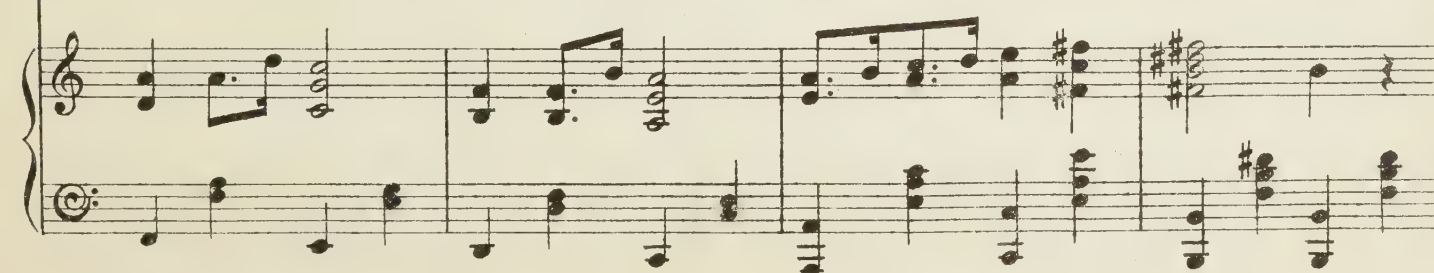
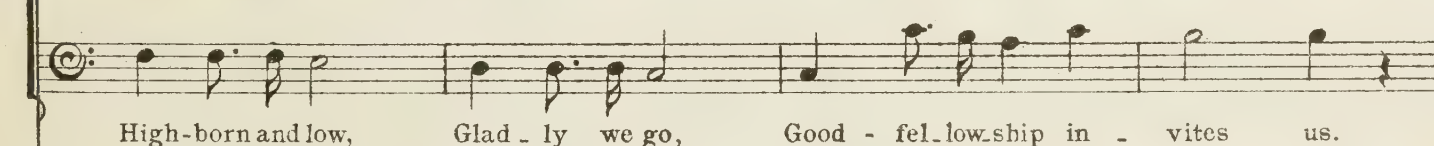
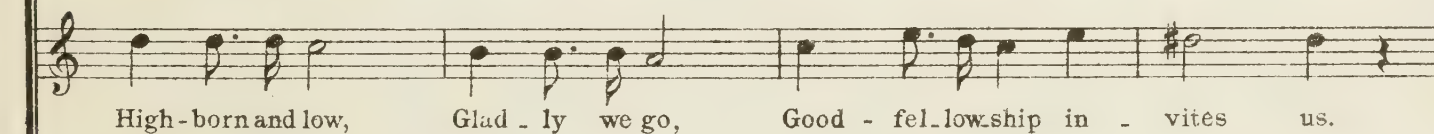
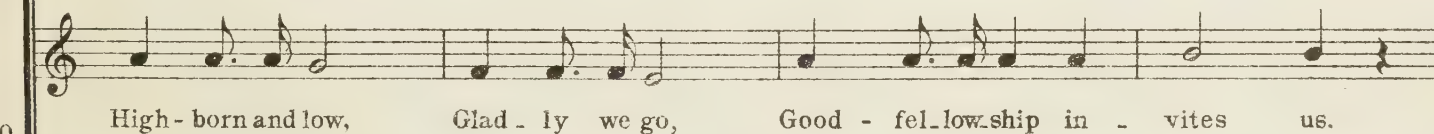
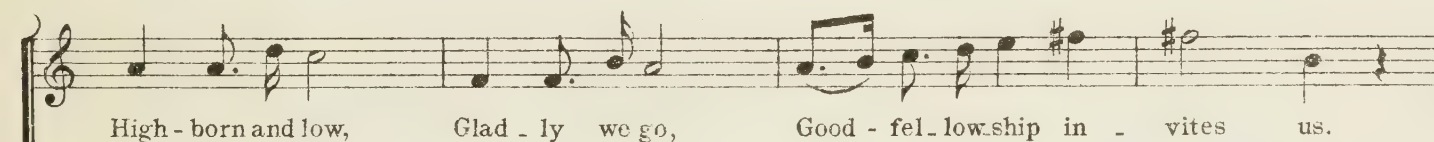
TENORS.



BASSES.



CHO.



Beaux and the belles, All of the swells, Cer - tain - ly will be seen there.

CHO. Beaux and the belles, All of the swells, Cer - tain - ly will be seen there.

Beaux and the belles, All of the swells, Cer - tain - ly will be seen there.

Beaux and the belles, All of the swells, Cer - tain - ly will be seen there.

Oh, what a crowd! Shan't we be proud Mere - ly to say we've been there.

CHO. Oh, what a crowd! Shan't we be proud Mere - ly to say we've been there.

Oh, what a crowd! Shan't we be proud Mere - ly to say we've been there.

Oh, what a crowd! Shan't we be proud Mere - ly to say we've been there.

ff

CHO. Come one and all, Haste to the ball, Whither the King in - vites us. High-born and low,

ff

CHO. Come one and all, Haste to the ball, Whith-er the King in - vites us. High-born and low,

ff

CHO. Come one and all, Haste to the ball, Whith-er the King in - vites us. High-born and low,

ff

CHO. Come one and all, Haste to the ball, Whith-er the King in - vites us. High-born and low,

Glad - ly we go, Good-fel-low-ship u - nites us.

CHO. Glad - ly we go, Good-fel-low-ship u - nites us.

Glad - ly we go, Good-fel-low-ship u - nites us.

Glad - ly we go, Good-fel-low-ship u - nites us.

Allegro vivo.

AGATHA.

Please make room, for here we are! Please make room, for here we are! Madame and

COQUENARD.

Please make room, for here we are! Please make room, for here we are! Madame and

Allegro vivo.

AGA. Cap - tain Co - quen - ard!

COQ. Cap - tain Co - quen - ard!

p

AGA. A Roy - al Ball! this seems all right, In u - ni - forms and splen - did

COQ. A Roy - al Ball! this seems all right, In u - ni - forms and splen - did

p

AGA. dress-es, With Grand Dukes and with Prin-cess-es We shall both hob-nob to - night! We must-n't

COQ. dress-es, With Grand Dukes and with Prin-cess-es We shall both hob-nob to - night! We must-n't

AGA. let our friends for - get That we are peo - ple of po - si - tion. It has

COQ. let our friends for - get That we are peo - ple of po - si - tion. It has

AGA. long been our am - bi - tion To be in the smart-est set.

COQ. long been our am - bi - tion To be in the smart-est set.

AGATHA.

Al-though the a - ri - stoc - ra - cy May dress them - selves in fi - ner

p

AGA.

stuff, All the same, it seems to me, That oft - en they don't wear e -

AGA.

- nough. Can an - y - bo - dy tell me why, It should be thought quite *Comme il*

AGA.

faut For la - dies, when their rank is high, _____ To wear

f

AGA. *rit.* *a tempo*

cos_tumes cut ve - ry, ve - ry low?

p *rit.* *a tempo*

AGA. What is the mat_ter, if you please? Why do you

AGA. look so ill at ease, And seem so ve - ry far from

AGA. mer - ry

COQUENARD.

My hel - met is ex - treme - ly

p

COQ.

tight, I real-ly can-not get it— fixed on right:

AGATHA.

Ah! now we see how tri-fles can up - set the ve-ry brav-est man; You've

p *cresc.*

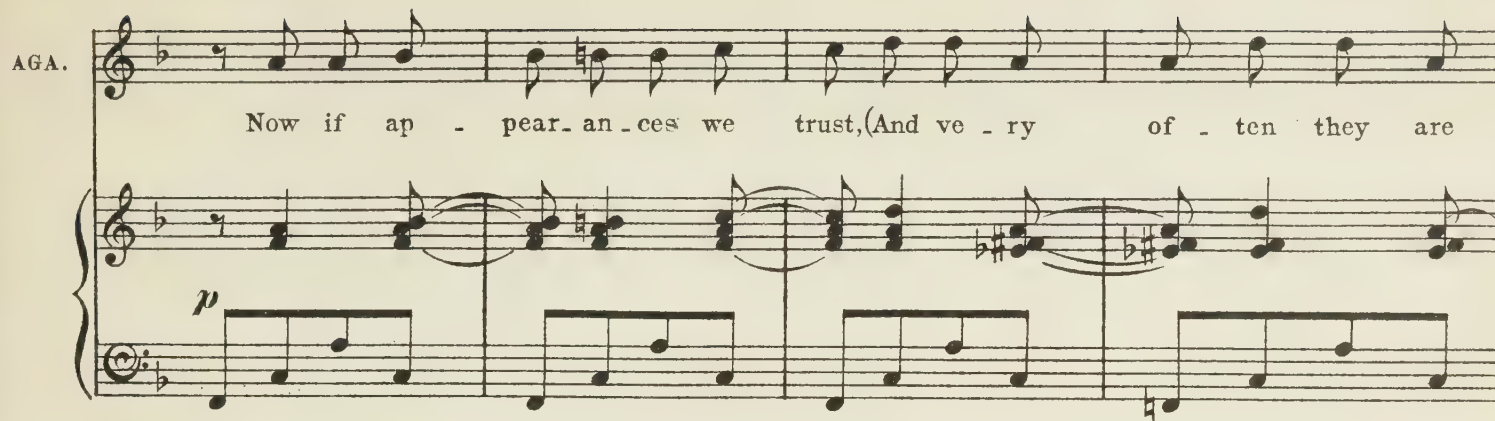
AGA.

had more weight-y things up - on your mind, ————— Yet no dis -

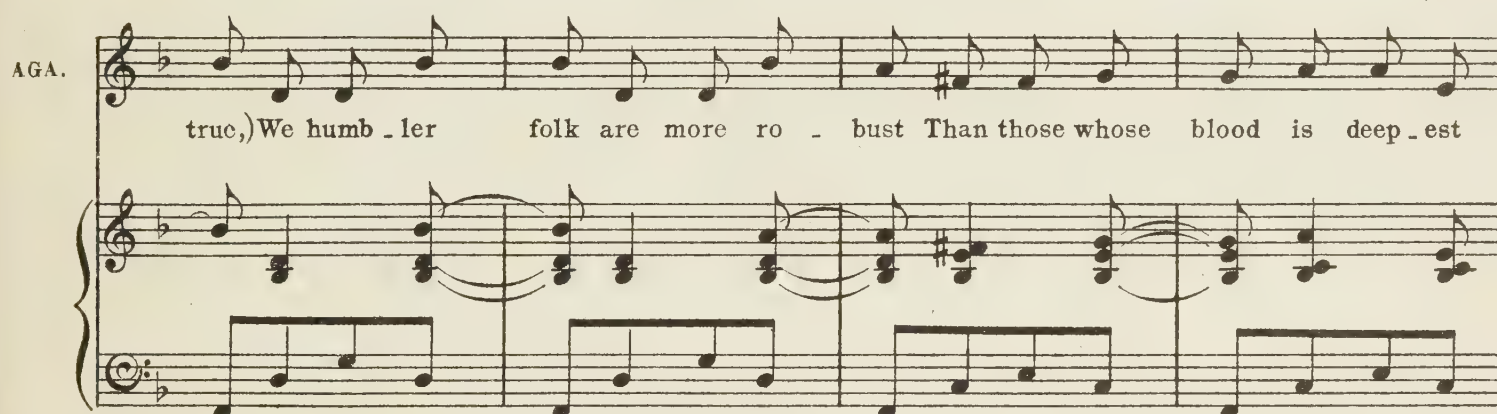
p

AGA.

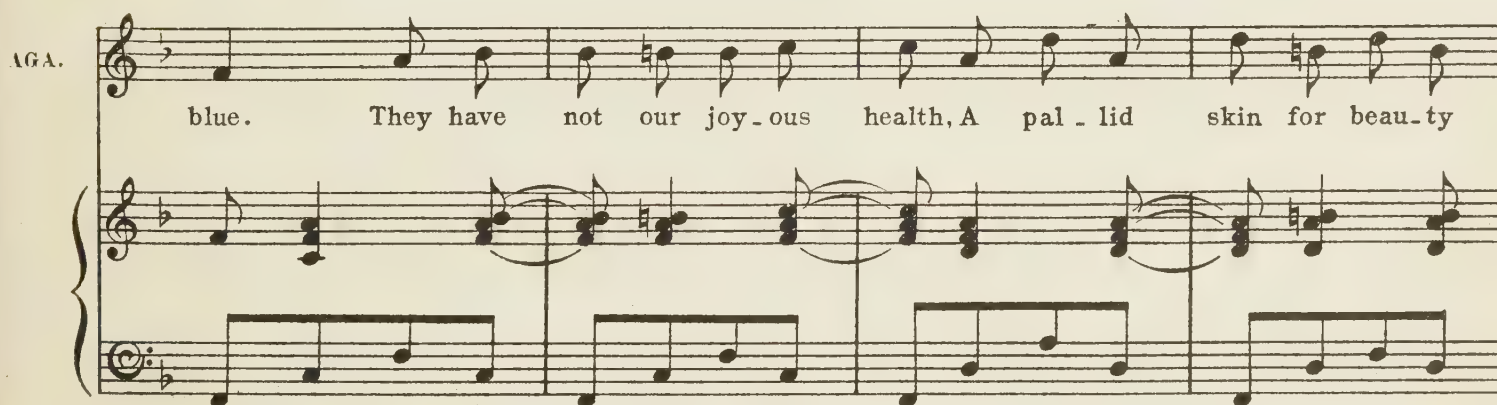
- com - fort did you find!

AGA. 

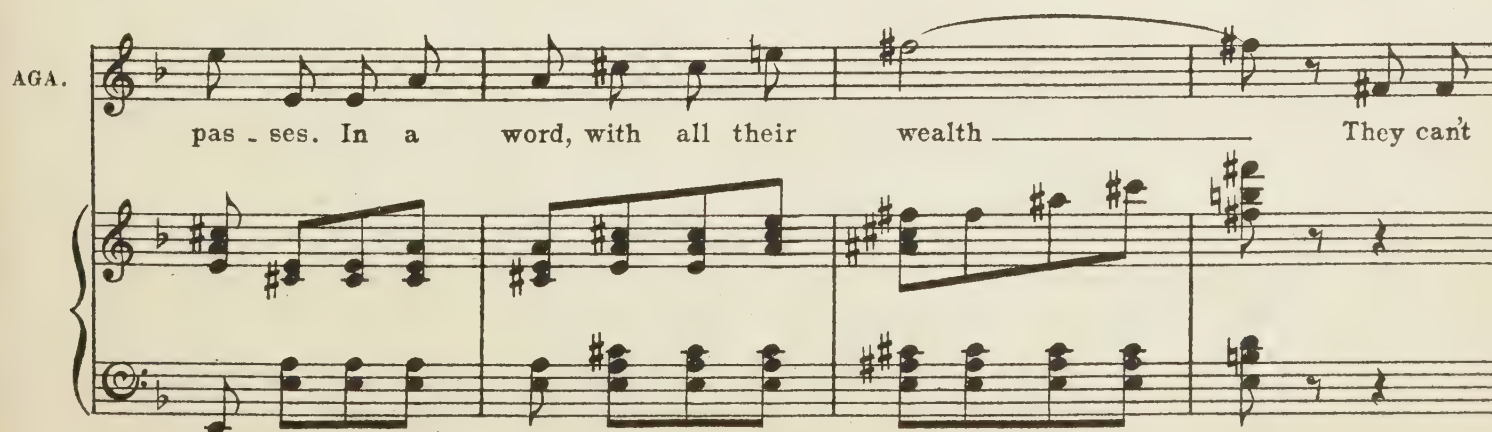
Now if ap - pear - an - ces we trust, (And ve - ry of - ten they are

AGA. 

true,) We humb - ler folk are more ro - bust Than those whose blood is deep - est

AGA. 

blue. They have not our joy - ous health, A pal - lid skin for beau - ty

AGA. 

pas - ses. In a word, with all their wealth ————— They can't

AGA. *rit.* *a tempo*

vie with the mid - dle clas - ses!

p *rit.* *a tempo*

AGA. What is the mat - ter, if you please? Why do you

AGA. look so ill at ease And seem so ve - ry far from

COQUENARD.

AGA. mer - ry? My hel - met is ex - treme - ly

p

COQ.

tight. I real-ly can-not get it — fixed on right!

AGATHA.

Ah! now we see how tri-fles can up - set the ve - ry . brav-est man; You've

AGA.

had more weigh-ty things up - on your mind. ————— Yet no dis - com - fort

AGA.

did you find.

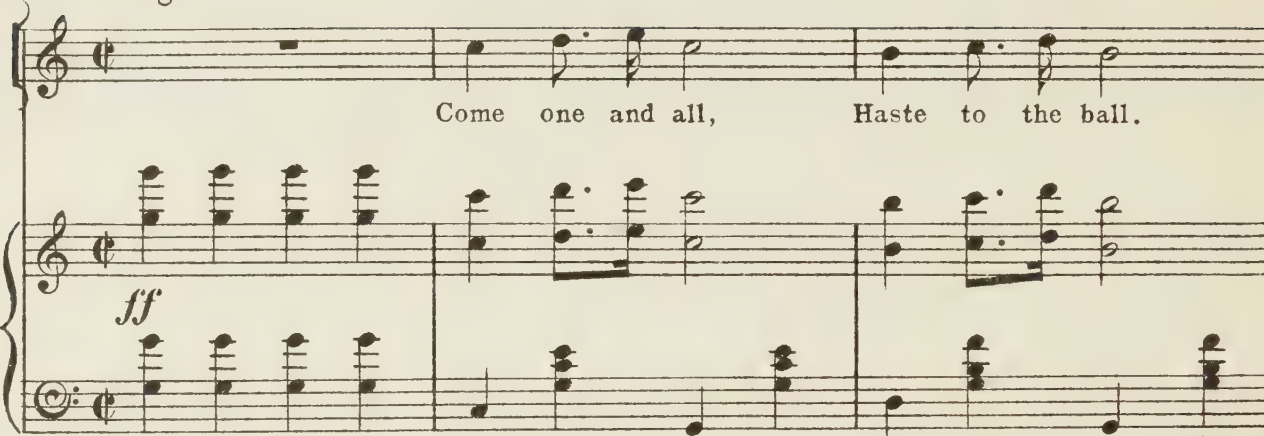
f

No. 19^a

EXIT.

Allegro.

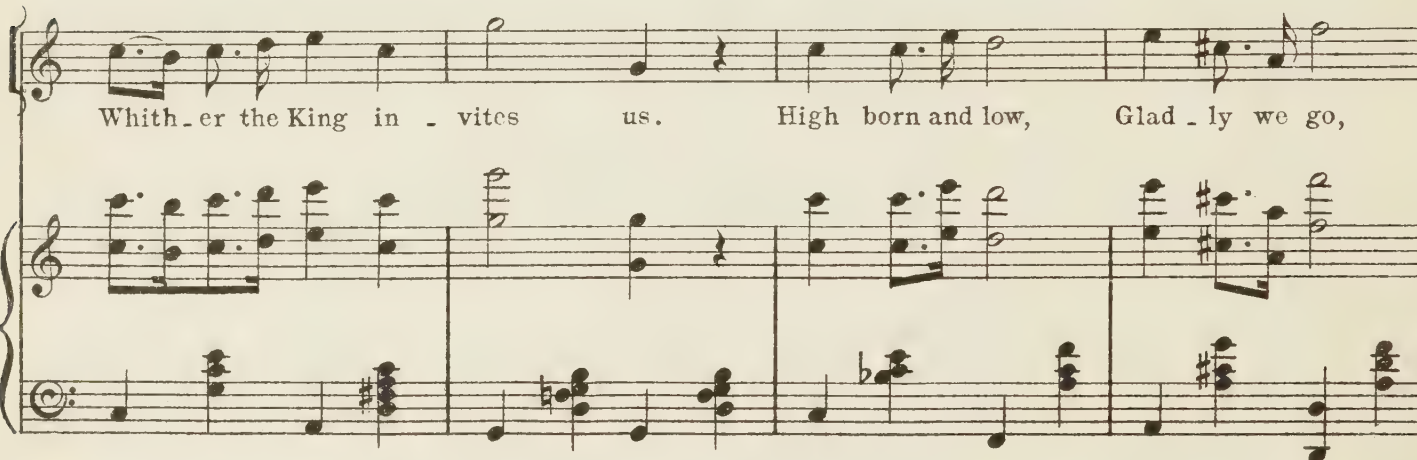
Chorus.



Come one and all, Haste to the ball.

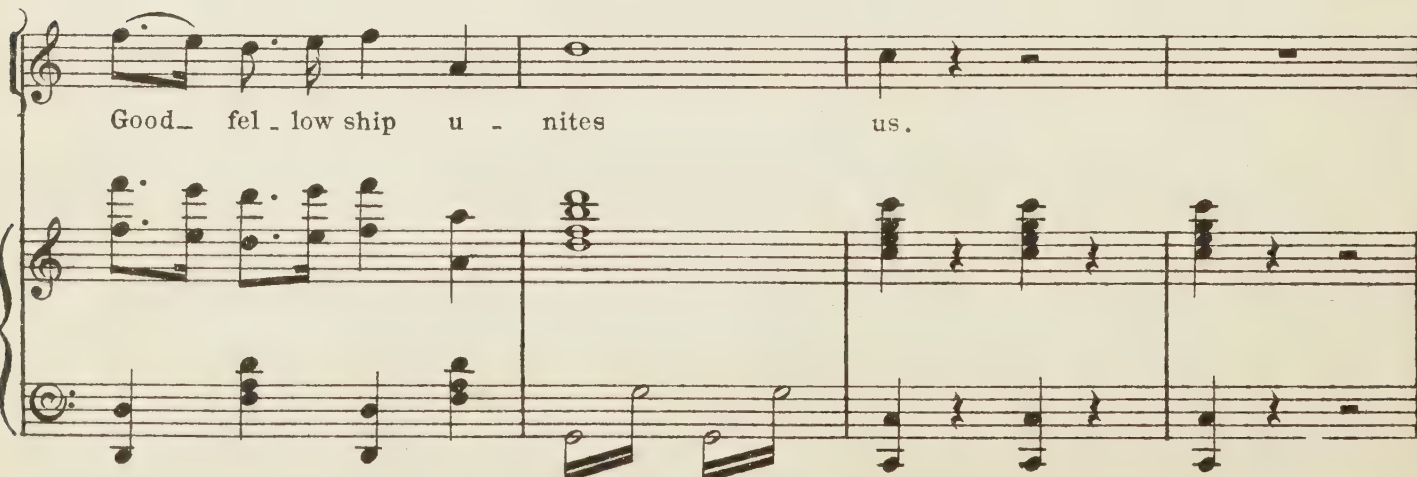
Piano. *ff*

CHO.



Whith-er the King in - vites us. High born and low, Glad - ly we go,

CHO.



Good- fel - low ship u - nites us.

Nº 20. QUARTET. (Hélène, Agatha, Ermerance and Coquenard.)

Allegro molto.

Act II. Scene 1.

Les Huguenots.

Hélène. Agathe morte!

Agatha. Ah!

Ermerance. Oh!

Coquenard.

Piano.

HÉL. *p*
 You? Oh!

AGA. *p*
 What! Oh!

ERN. *p*
 Eh! They! Oh!

COQ. *p*
 Well, I am blessed! Who would have guessed? Oh!

Piano accompaniment *p*

HÉL. strange sit - u - a - tion, So full of sur - prise. In some conster - na - tion. We

AGA. strange sit - u - a - tion, So full of sur - prise. In some conster - na - tion. We

ERM. strange sit - u - a - tion, So full of sur - prise. In some conster - na - tion. We

COQ. strange sit - u - a - tion, So full of sur - prise. In some conster - na - tion. We

cresc.

HÉL. o - pen our eyes. My brain's in con - fu - sion, Are things what they seem? Is

AGA. o - pen our eyes. My brain's in con - fu - sion, Are things what they seem? Is

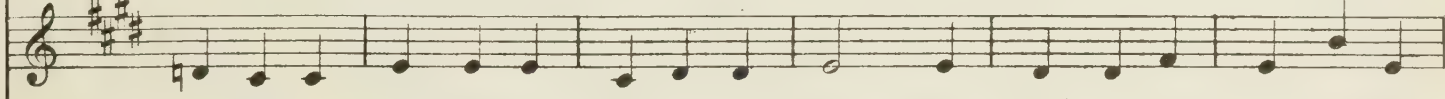
ERM. o - pen our eyes. My brain's in con - fu - sion, Are things what they seem? Is

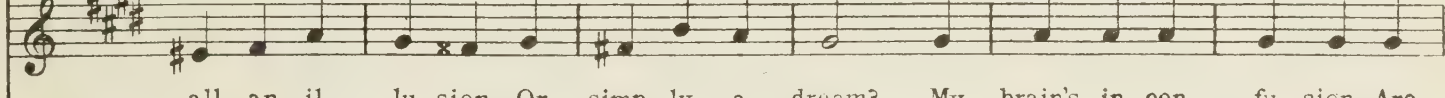
COQ. o - pen our eyes. My brain's in con - fu - sion, Are things what they seem? Is

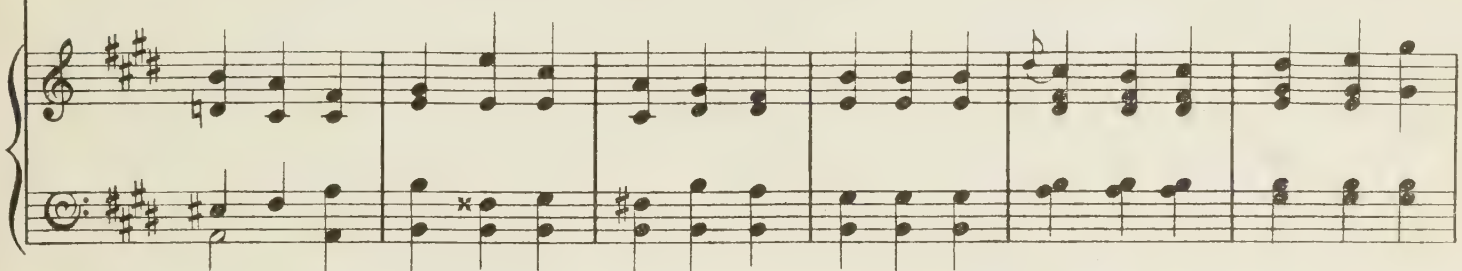
p subito


HÉL. 

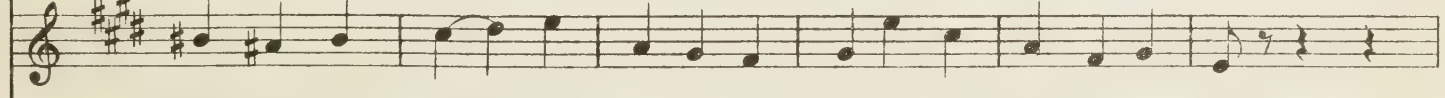
AGA. 

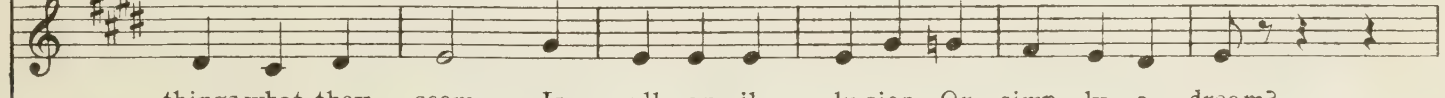
ERM. 

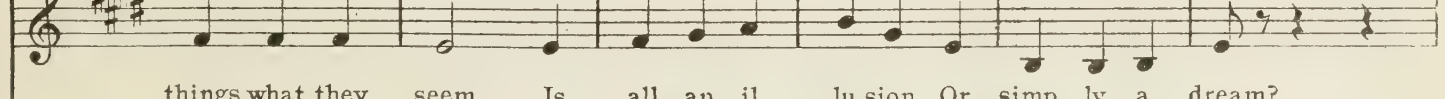
COQ. 

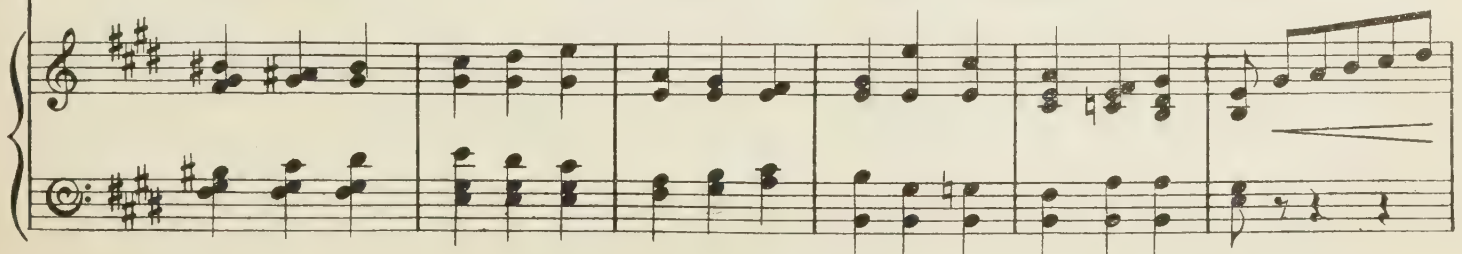


HÉL. 

AGA. 

ERM. 

COQ. 



HEL. *Ah!* *You?*

AGA. *Oh!* *What!*

ERM. *Eh!*

COQ. *Well I am blessed!*

HEL. *Who would have guessed?*

AGA. *Who would have guessed? Sure-ly you weren't in - vi - ted, my dear?—*

ERM. *They? Who would have guessed?*

COQ. *Who would have guessed?*

HELENE.

Why not, in - deed, since we are here?—

ERMERANCE.

Does it seem so

HÉL.

But

ERM.

ve - ry queer?—

COQUENARD.

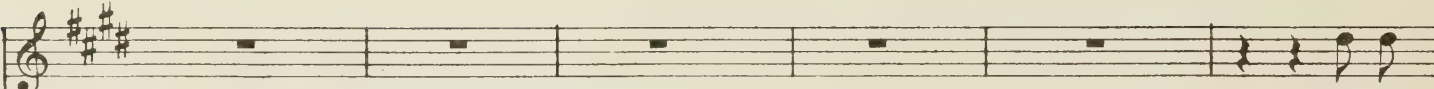
A fea - ther could have knock'd me flat.

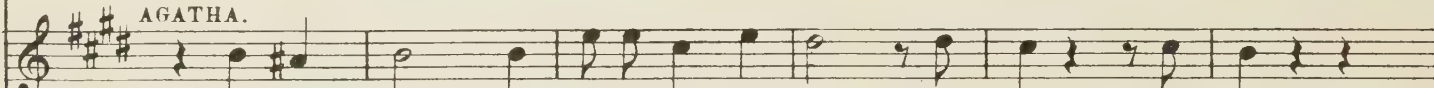
HÉL.

you are here pray how is that?


COQ.

She speaks just like an ar - is - to - crat.

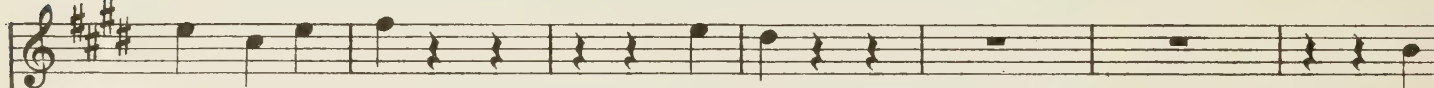
HÉL. 

AGATHA. 

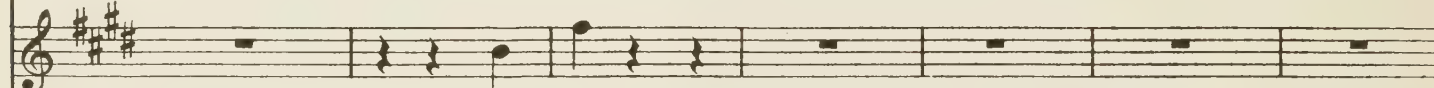
As a Cap - tain he was asked to go But you? but you?

cresc. 

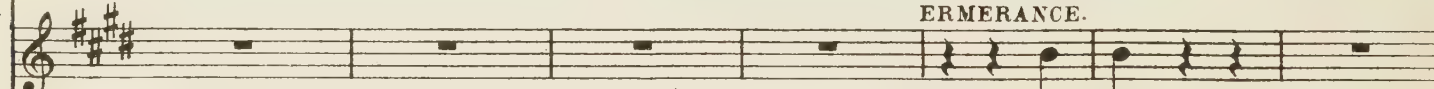
S. 117

HÉL. 

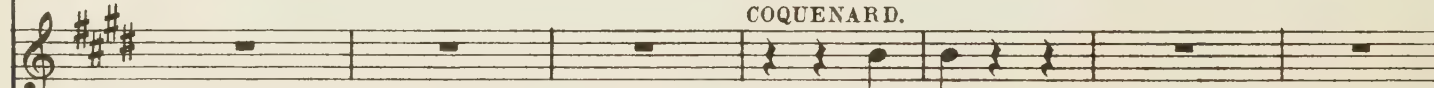
home, don't you know At home! And

AGA. 


At home?

ERMERANCE. 

At home?

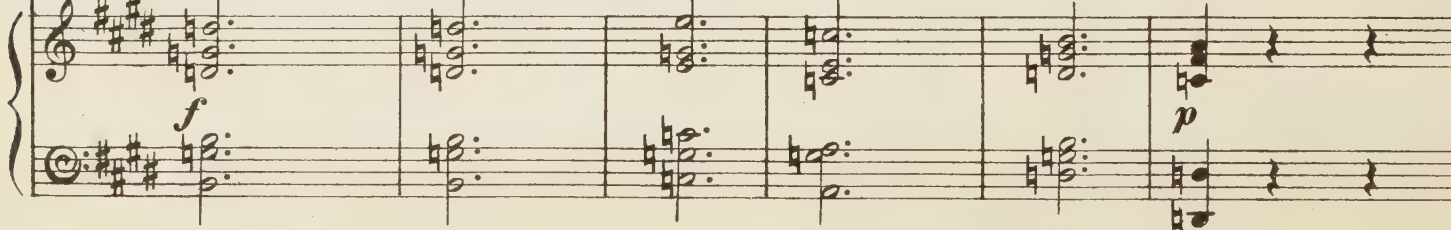
COQUENARD. 


At home?

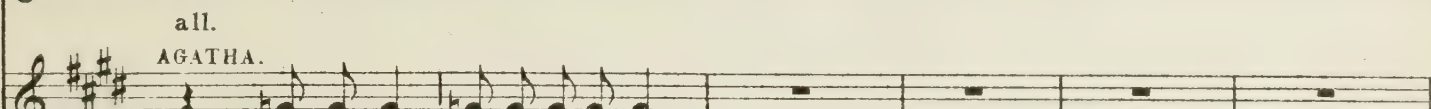
f 

HÉL. 

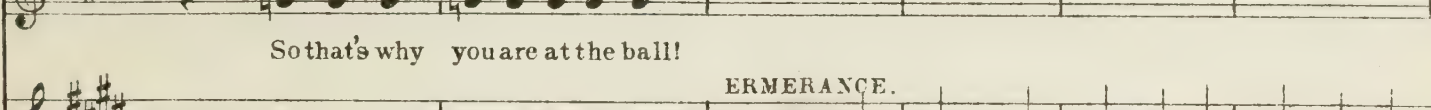
I am Mad'moi - selle Hé - lène de So - langes, And that is

f 

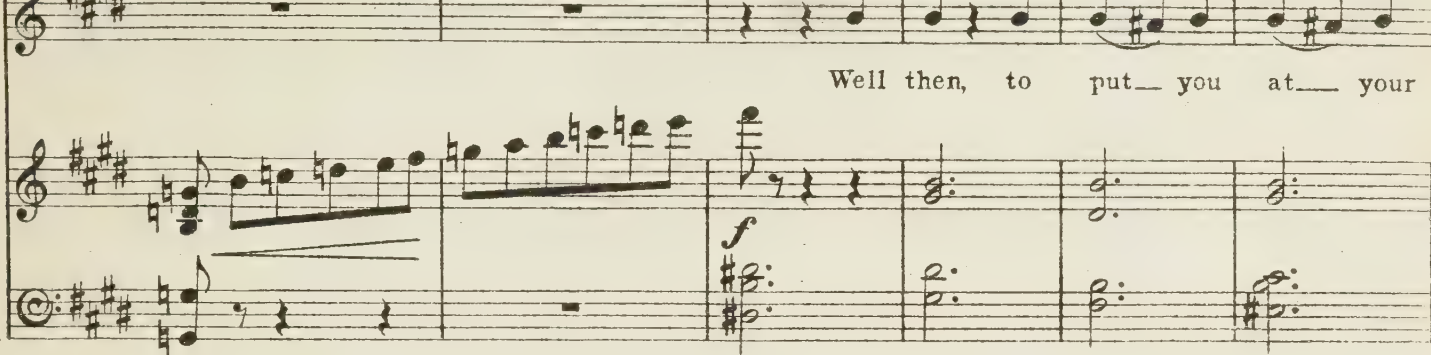
HEL. 


all.
AGATHA. 

So that's why you are at the ball!

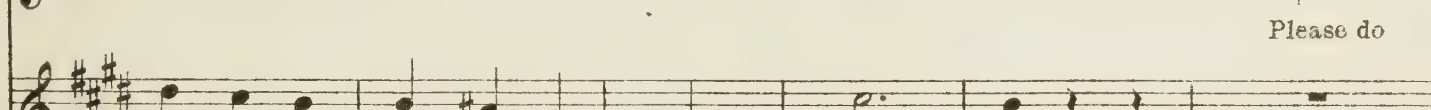
ERMERANCE. 

Well then, to put you at your

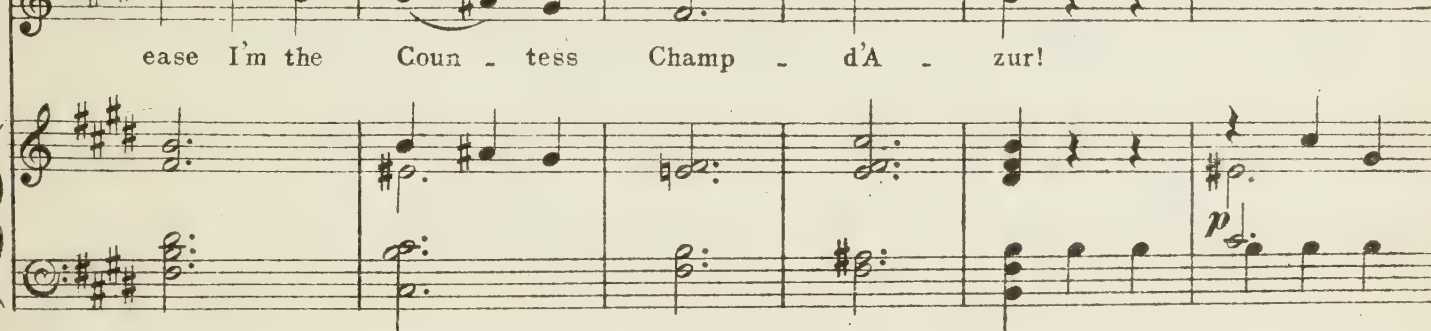


AGA. 

Please do

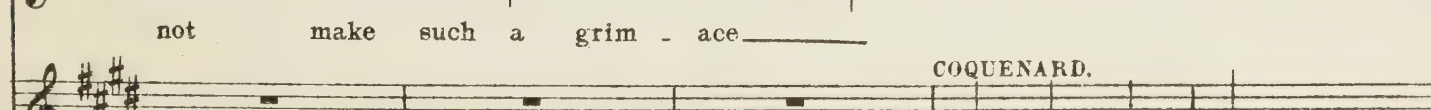
ERM. 

ease I'm the Coun - tess Champ - d'A - zur!

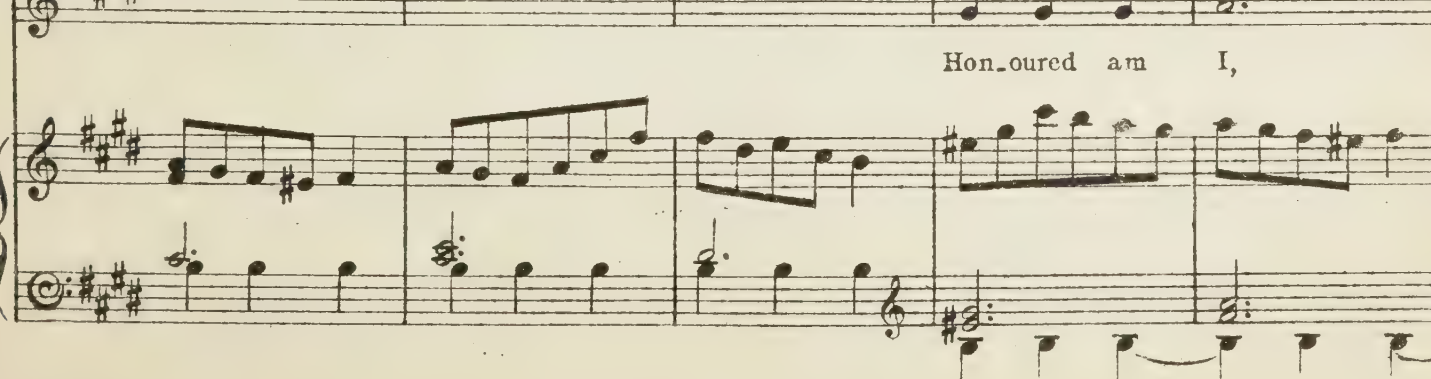


AGA. 

not make such a grim - ace

COQUENARD. 

Honoured am I,



COQ. for to be sure, I've real - ly seen her

AGATHA. Oh.

COQ. la - dy - ship's lace!

HÉLÈNE. Ah! You?

AGA. What?

ERMERANCE. Eh!

COQ. Well I ,am blessed!

HÉL. *p* Oh! strange sit - u - a - tion, So full of sur -

AGA. *p* Oh! strange sit - u - a - tion, So full of sur -

ERM. *p* They? Oh! strange sit - u - a - tion, So full of sur -

COQ. Who would have guessed? Oh! strange sit - u - a - tion, So full of sur -

p

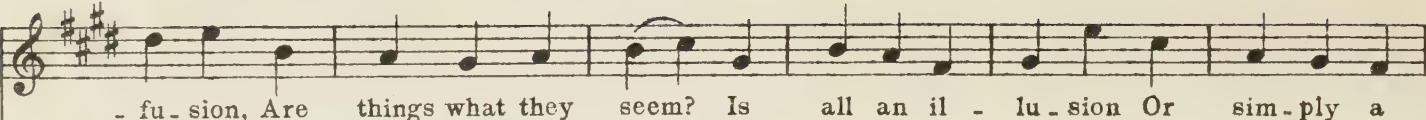
HÉL. - prise In some con - ster - na - tion We o - pen our eyes. My brain's in con -

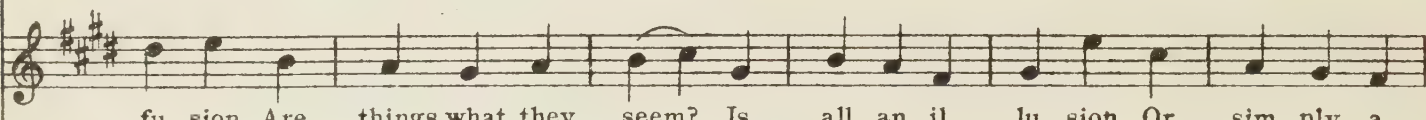
AGA. - prise In some con - ster - na - tion We o - pen our eyes. My brain's in con -

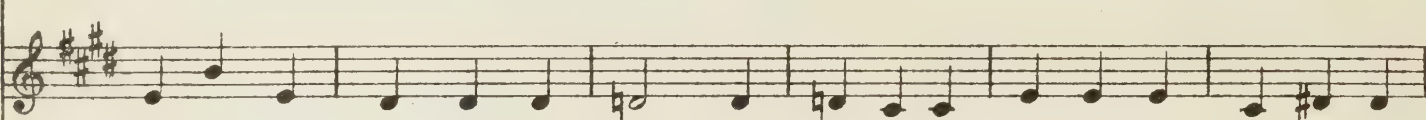
ERM. - prise In some con - ster - na - tion We o - pen our eyes. My brain's in con -

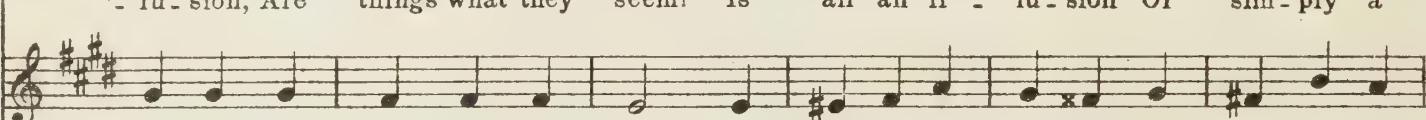
COQ. - prise In some con - ster - na - tion We o - pen our eyes. My brain's in con -

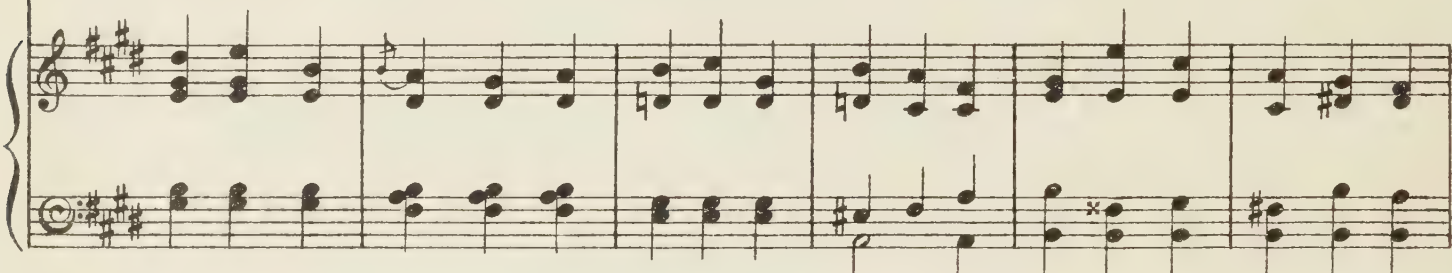
cresc. *p subito* *staccato*

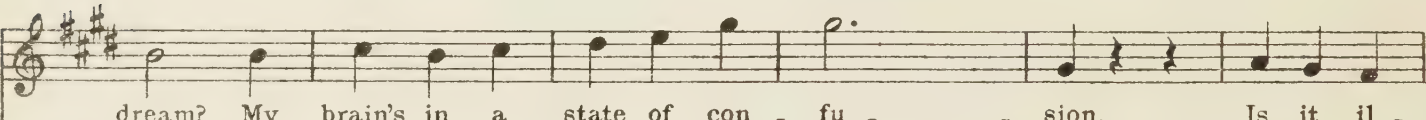
HÉL. 
 - fu - sion, Are things what they seem? Is all an il - lu - sion Or sim - ply a

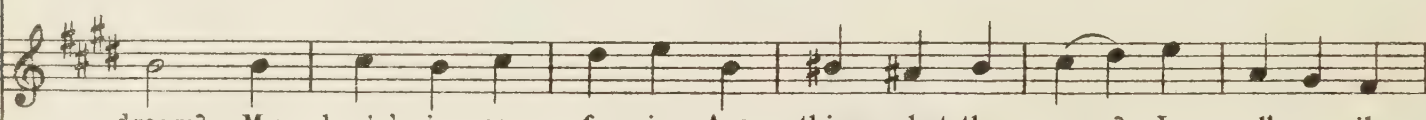
AGA. 
 - fu - sion, Are things what they seem? Is all an il - lu - sion Or sim - ply a


ERM. 
 - fu - sion, Are things what they seem? Is all an il - lu - sion Or sim - ply a

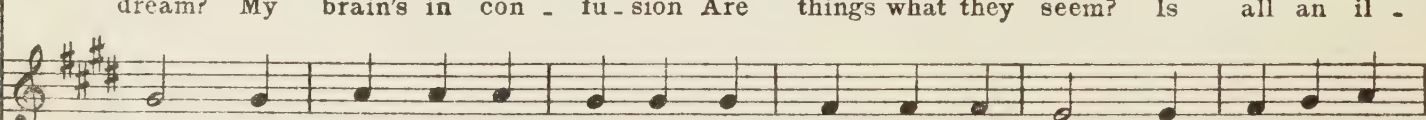
COQ. 
 - fu - sion, Are things what they seem? Is all an il - lu - sion Or sim - ply a

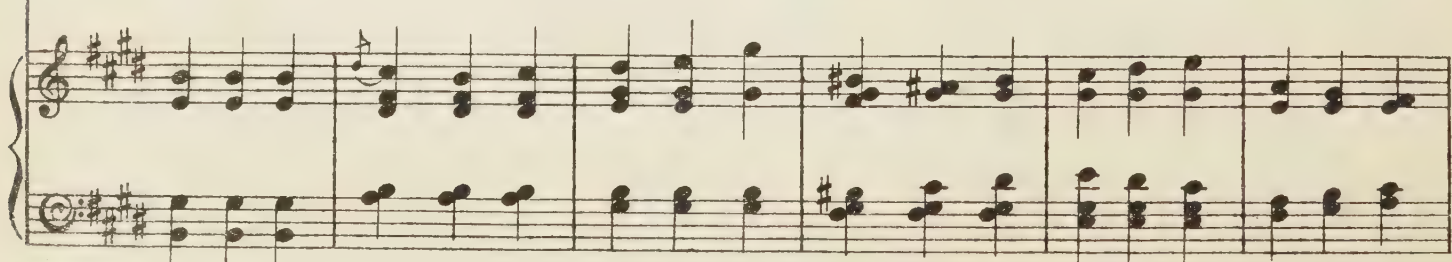


HÉL. 
 dream? My brain's in a state of con - fu - sion, Is it il -

AGA. 
 dream? My brain's in con - fu - sion Are things what they seem? Is all an il -

ERM. 
 dream? My brain's in con - fu - sion Are things what they seem? Is all an il -

COQ. 
 dream? My brain's in con - fu - sion Are things what they seem? Is all an il -



HÉL. *- lu-sion Or sim- ply a dream? Ah!*

AGA. *- lu-sion Or sim- ply a dream? Oh!*

ERM. *- lu-sion Or sim- ply a dream? Eh!*

COQ. *- lu-sion Or sim- ply a dream? Well I am*

HÉL. *You? Who would have guessed?*

AGA. *What! Who would have guessed?*

ERM. *They! Who would have guessed?*

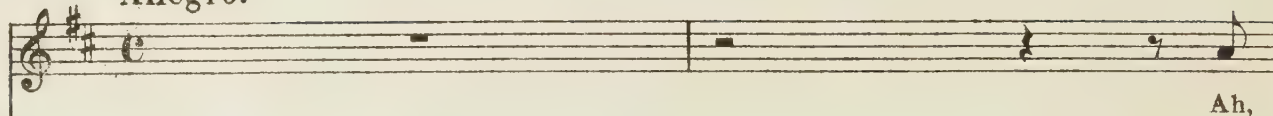
COQ. *blessed! Who would have guessed?*

Nº 21.

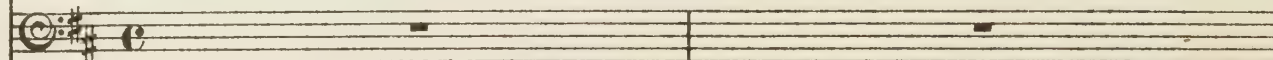
DUET. (Hélène and Florestan.)

Allegro.

Hélène.



Florestan.

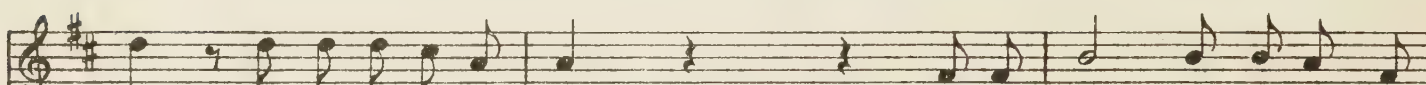


Allegro.

Piano.

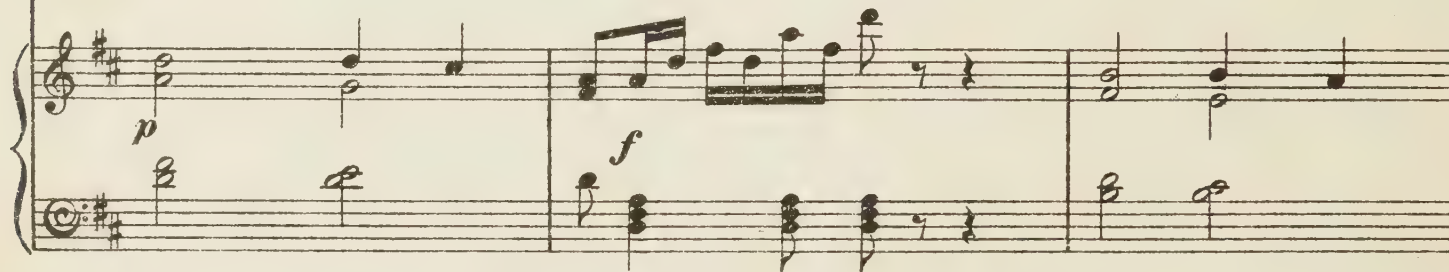


HÉL.

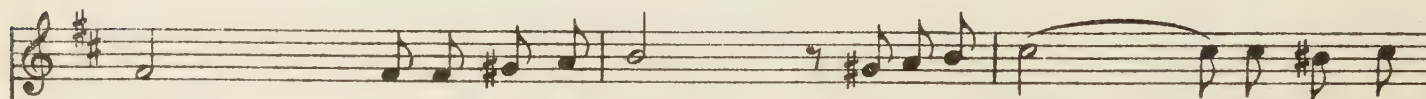


well, we'll try to be pre - cise.

It is your place, I think, to



HÉL.



speak,

I would like to hear,

if it is nice,

what you would



HÉL. say what you would say to Vé-ro - ni - que!

FLORESTAN. To Vé-ro - ni - que!

rall.

Andante.

FLO. To Vé - ro - nique I should say That I loved deeply at first sight, — And

pp

FLO. I shall keep for ma - ny a day The sou - ve - nir — of that de - light! —

FLO. All too short the time did seem, So swift - ly flew the hours past — It

FLO. was a ra - dant, hap - py dream, A dream, a - las! — too fair to last! —

cresc. *dim.*

FLO. For now the i - dol shat - tered lies, An - o - ther must I seek — 'Tis

poco più f

FLO. thus her for - mer lov - er cries To one he once called Vé - ro - ni - que!

pp

HELENE.
What mat - ter! hap - py are we now Since Hé - lène is Vé - ro - ni - que!

FLO. No!

pp

FLO.

No! the dream is o - ver now Hé - lène is not Vé - ro - ni - que!

cresc. *f*

HÉLÈNE.

What mat - ter! hap - py are we now Since Hé - lène is Vé - ro - ni - que!

pp

HÉL.

What mat - ter! hap - py are we now, Since Hé -

FLORESTAN.

No! No! the dream is o - ver now, Hé -

cresc.

HÉL.

- lène is Vé - ro - ni - que!

FLO.

- lène is not Vé - ro - ni - que!

f

FLO. Hé - lène played, with - out a - heart, With the af - fec - tions of her lov - er; She

FLO. act - ed a de - sign - ing part, My faith she can ne - ver re - cov - er.

FLO. I may for - give her in a while, Love's but a flow - er, I'm a - fraid, It

FLO. blows be - neath a ten - der smile, But mock - er - y can make it fade! —

FLO. She had charms that were su-blime, A man-ner demure and meek,— But

cresc. *dim.*

FLO. as she act-ed all the time, Hé-lène was not Vé-ro-ni-que!

HÉLÈNE.

Ah! can you not for-give me now, For the_sake of Vé-ro-ni-que?

FLO. No!

pp

FLO. No! the dream is o-ver now! Hé-lène is—not Vé-ro-ni-que!

f

HÉLÈNE.

Ahl can you not for - give me now, For the sake — of Vè - ro - ni - que!

mp

HÉL.

Ah! — can you not for - give me now, For the sake of Vé - ro -

FLORESTAN.

No! No! the dream is o - ver now, Hé - lène is not Vè - ro -

cresc

HÉL.

f

- ni - que!

FLO.

f

- ni - que!

f

p

Nº 22.

FINALE—ACT III.

Moderato ben marcato.

HÉLÈNE.

Piano.

Now my lit - tle sto - ry's end - ed,

FLORESTAN.

HÉL.

And there's no - thing - to ex - plain, Kind - ly For - tune has be - friend - ed

ERMERANCE.

a tempo

FLOR.

Vé - ro - nique, who is now Hé - lène. She has man - aged to dis - co - ver

ERM. HÉLÈNE.

Per - fect hap - pi - ness, you see, For I've got a gal - lant lo - ver,

HÉL. AGATHA.

Who is — all the — world to me! And I've got — a — gal - lant

AGA. FLORESTAN.

Cap - tain Who is all — the — world to me! For Hé - lène and Vé - ro -

FLOR. AGATHA.

- nique this is a joy - ful day. Love and laugh - ter ev - er

AGA. HÉLÈNE.

af - ter in our hearts will stay. For Hé - lène and Vé - ro -

HÉL. ALL with CHORUS.

- nique this is a joy - ful day! Love and laugh - ter ev - er af - ter in their

Love and laugh - ter ev - er af - ter in their

Love and laugh - ter ev - er af - ter in their

Love and laugh - ter ev - er af - ter in their

CHORUS

hearts will stay, For Hé - lène and Vé - ro - nique this is a

hearts will stay, For Hé - lène and Vé - ro - nique this is a

hearts will stay, For Hé - lène and Vé - ro - nique this is a

CHORUS

joy - ful day!

joy - ful day!

joy - ful day!

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<u>LIZA LEHMANN</u>	"Didn't you know?"
"			"The Poet and the Nightingale"
"			"'Tis the hour of Farewell"
"			"Three Snow Songs"
"			"Echoes"
<u>GUY D'HARDELLOT</u>	...		"My Garden"
"			"Your Heart"
"			"The Little White Town"
"			"Roses of Forgiveness"
<u>TERESA DEL RIEGO</u>	...		"How I shall miss you"
"			"A Song for Women"
"			"My Son"
"			"Harvest"
<u>FLORENCE AYLWARD</u>	...		"The Thrush to his love"
"			"Made a man"
<u>DOROTHY FORSTER</u>	...		"Just a world of roses"
"			"I wonder if love is a dream"
"			"Dearest, I bring you daffodils"
"			"Mifanwy"
<u>KATIE MOSS</u>	...	...	"The Floral Dance"
<u>LESLIE ELLIOTT</u>	...	...	"Just a little while"
"			"Anyone"
"			"On the road to Ballyshee"
<u>ETHEL BARNES</u>	...	...	"A Talisman"
"			"For thee"
"			"Soul of mine"
<u>DAISY McGEACH</u>	...	...	"The Call of the Wild"
<u>MARY WATSON</u>	...	...	"Love's Offering"
"			"When you come," and } Published
"			"Kisses" } together.
<u>MAY H. BRAHE</u>	...	...	"The Call of the Maytime"
<u>KENNEDY RUSSELL</u>	...	...	"The stars that light my garden"
"			"A little World of Love"
"			"Who's for this flag?"
"			"There's an orchard green in Avalon"
"			"The Barber of Turin"
"			"Lochleven"
<u>ROBERT COVERLEY</u>	...	...	"The Ring o' Bells"
"			"Love's Ways"
<u>J. DE CLERCK</u>	...	...	Two Belgian Love Songs—
"			1. "The Poplars" } Published
"			2. "The Swallow" } together.
<u>MONTAGUE RING</u>	...	...	"Blue days of June"
<u>BOTHWELL THOMSON</u>	...	...	"Gipsy Love"
<u>VERE SMITH</u>	...	...	"Well done, Territorials"
<u>H. LYALL PHILLIPS</u>	...	...	"When young men go courting"
"			"Friends again"
<u>FRANK E. TOURS</u>	...	...	"Apple Time"

<u>EDWARD GERMAN</u>	...	...	"Lady mine"
<u>HERMANN LÖHR</u>	...	...	"A Sailor's Song"
"			"I dream of a garden of sunshine"
"			"The little girl next door"
"			"There's a hill by the sea"
"			"Little grey home in the West"
"			"Rose of my heart"
"			"Where my caravan has rested"
<u>SAMUEL LIDDLE</u>	...	...	"A Child's Song"
"			"Lead, kindly Light"
<u>ROBERT CONINGSBY CLARKE</u>	...	...	"Blue Eyes I love"
"			"Little Rose among the roses"
"			"I love my love"
"			"My girl and I"
"			"The Blind Ploughman"
"			"Red Devon by the Sea"
<u>FREDERICK KEEL</u>	...	...	"Helen of Kircconnell"
<u>HAYDN WOOD</u>	...	...	"Love's Garden of Roses"
"			"Khaki and Gold"
"			"The Gunner"
"			"O flower divine"
"			"Summer Dreams"
<u>ERIC COATES</u>	...	...	"By Mendip side"
"			"Marry me, Nancy, do!"
"			"Rose of the World"
"			"Melanie"
"			"Betty and Johnny"
"			"The Grenadier"
<u>F. S. BREVILLE-SMITH</u>	...	...	"There's only one England"
<u>MARTIN BARCLAY</u>	...	...	"Galway by the Sea"
<u>WILFRID DAVIES</u>	...	...	"God planted the flowers"
"			"Land o' hame and purple heather"
<u>S. JACKSON-LEE</u>	...	...	"A Rose"
<u>CHARLES WILLEBY</u>	...	...	"A Heap of Rose-leaves"
<u>GRAHAM PEEL</u>	...	...	"Flow down, cold rivulet"
"			"Soldier, I wish you well"
"			"In Summertime on Bredon"
"			"The Early Morning"
<u>VINCENT THOMAS</u>	...	...	"Love and June"
"			"Two Windows"
<u>RAYMOND LOUGHBOROUGH</u>	...	...	"No other moons"
"			"Love filled my cup"
"			"Sailing of the Dream Ships"
<u>MONTAGUE F. PHILLIPS</u>	"Summertime in Athelney"
"			"Spring's Secret"
"			"Nought of Tears"
"			"Thy years be roses, sweet"
"			"Wake up!"

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1. I BE THINKIN'. 2. COUNTRY COURTSHIP. 3. JEALOUSY.
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1. THERE'S A BIRD BENEATH YOUR WINDOW. 2. ALONG THE
SUNNY LANE. 3. JUST A MULTITUDE OF CURLS. 4. IF I WERE
A BIRD, I WOULD SING ALL DAY. 5. CLASP MINE CLOSER,
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1. THE RANCHER'S DAUGHTER. 2. NIGHT-HERDING SONG.
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1. MY FAIR SHIP. 2. THE SHIP'S SONG. 3. A WHITE SAIL IN
THE WEST. 4. ALL FOR LACK OF ONE.

Children's Pictures.

1. WHERE GO THE BOATS? 2. SLEEPSIN-BY (A Good Boy). 3. TIME
TO RISE. 4. WINDY NIGHTS. 5. MY BED IS LIKE A BOAT.
6. SHADOW MARCH.

DOROTHY FORSTER.

Songs of the Highway.

1. THE HIGHWAY OF LIFE. 2. WHERE THE WHITE ROAD
RUNS. 3. BY THE WAYSIDE. 4. LOVE IS COME.
(Low and High.)

Songs of Farewell.

1. ONLY A WORD AT PARTING. 2. MAY LIFE BE KIND TO YOU.
3. JUST TO LOVE YOU. 4. I CANNOT SAY FAREWELL.
(Low and High.)

ROGER QUILTER.

Four Child Songs.

1. THE GOOD CHILD. 2. THE LAMPLIGHTER. 3. WHERE GO
THE BOATS? 4. FOREIGN CHILDREN.
(Low and High.)

GRAHAM PEEL.

The Country Lober.

1. THE LITTLE WAVES OF BREFFNY. 2. APRIL. 3. THE LAKE
ISLE OF INNISFREE. 4. THE EARLY MORNING. 5. WANDER-
THIRST.

(Low and High.)

EDWARD GERMAN.

Three Songs of Childhood.

1. WONDERING. 2. THE NODDING MANDARIN. 3. BYELOW
LAND.
(Low and High.)

HERMANN LÖHR.

Four Indian Songs.

1. STARLIGHT. 2. JUST IN THE HUSH BEFORE THE DAWN.
3. THIS PASSION IS BUT AN EMBER. 4. ON THE CITY WALL.
(Low, Medium, and High.)

Songs of the Southern Isles.

1. STARS OF THE SOUTH. 2. I DREAM OF A GARDEN OF SUN-
SHINE. 3. CYPRIAN NIGHT SONG. 4. WHEN SPRING COMES
TO THE ISLANDS.

(Low, Medium, and High.)

Songs of Roumania.

1. THE ROUMANIAN MOUNTAINS. 2. LIFE HAS SENT ME
MANY ROSES. 3. ROUMANIAN NIGHT SONG.
(Low, Medium, and High.)

Romany Songs.

1. WIND ON THE HEATH. 2. MIRI DYE. 3. WHERE MY CARA-
VAN HAS RESTED. 4. THE MAGPIE IS A GIPSY BIRD.
(Low, Medium, and High.)

Songs of the Norseland.

1. MY SHIPS THAT WENT A-SAILING. 2. LOVE IS AN OCEAN.
3. YOU LOVED THE TIME OF VIOLETS. 4. TIME WAS I ROVED
THE MOUNTAINS. 5. EYES THAT USED TO GAZE INTO MINE.
6. YOUTH HAS A HAPPY TREAD.

(Low and High.)

R. CONINGSBY CLARKE.

Songs of Summer.

1. FROM OUT THE MIST. 2. WHEN, MY SWEET, I GAZE ON
THEE. 3. ONCE IN A GARDEN LOVELY. 4. IN THE PURPLE GLOW.
(Low and High.)

Desert Love Songs.

1. I WILL AWAIT THEE. 2. MY HEART'S DESIRE. 3. THE
BURNING HOURS. 4. THE DOVE. 5. THE HAWK. 6. YELLOW
SLIPPERS.

(Low and High.)

The Perfect Tune.

A connected set of Six Little Songs.

1. LIFE HAS ONE PERFECT MELODY. 2. SUMMER NOON.
3. PURPLE TWILIGHT. 4. MAY DAWN. 5. SUMMER AGAIN.
6. WHEN TWO HEARTS LOVE.

(Low and High.)

A Third Sheaf of Little Songs.

1. COME AND FIND THE QUIET PLACES. 2. THE WHITE
BIRD. 3. THE GARDEN WHERE MY SOUL WAS BORN. 4. AT THE
SHRINE OF APHRODITE. 5. DOWN THE SHALLOW RIVER.
6. THE WATER-LILY. 7. "GOOD MORNING," SAID THE THRUSH.

(Low and High.)

MONTAGUE F. PHILLIPS.

The Fairy Garden.

1. BEFORE THE DAWN. 2. SUNNY SHOWERS. 3. FALLING
STREAM. 4. WIND IN THE WHEAT. 5. A LITTLE BIRD SONG.
6. THE GARDEN WAKES.

(Low and High.)

Sea Echoes.

1. NIGHTFALL AT SEA. 2. IF WE SAILED AWAY. 3. WAVES.
(Low and High.)

Calendar of Song.

1. WAKE UP! 2. BUTTERFLIES. 3. AUTUMN LEAVES.
4. SNOWFLAKES.

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